

CLUB
MOVIES · TV · THEATER · RESTAURANTS

Uncle Miltie Plays It Straight Off Broadway
Love in Bloom: The Pick of Valentine Bouquets

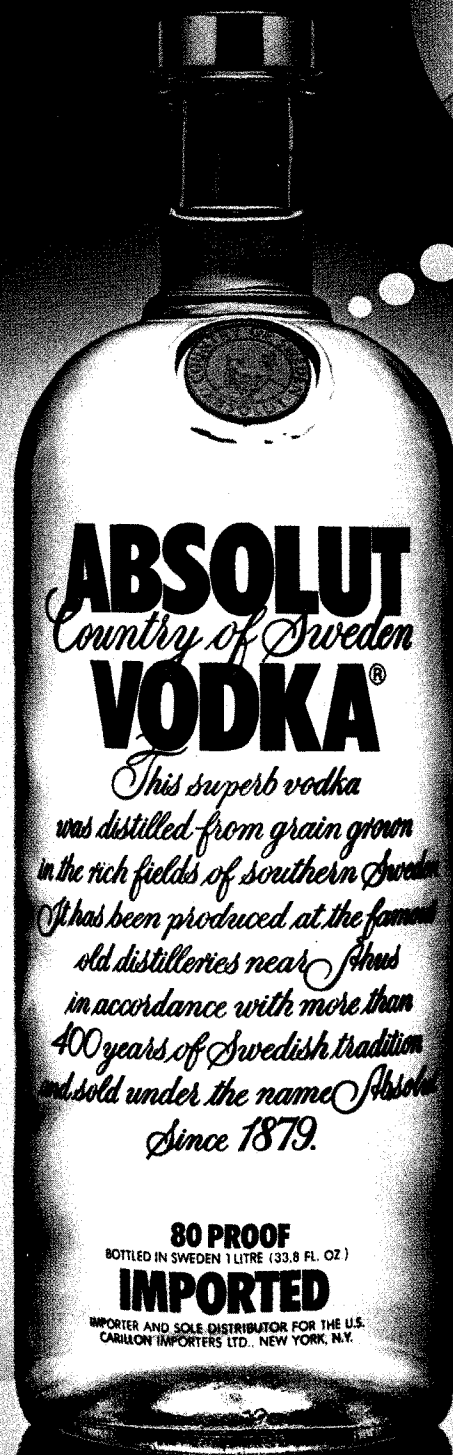
NEW YORK

THE WAR FOR CHINATOWN

By Michael Daly

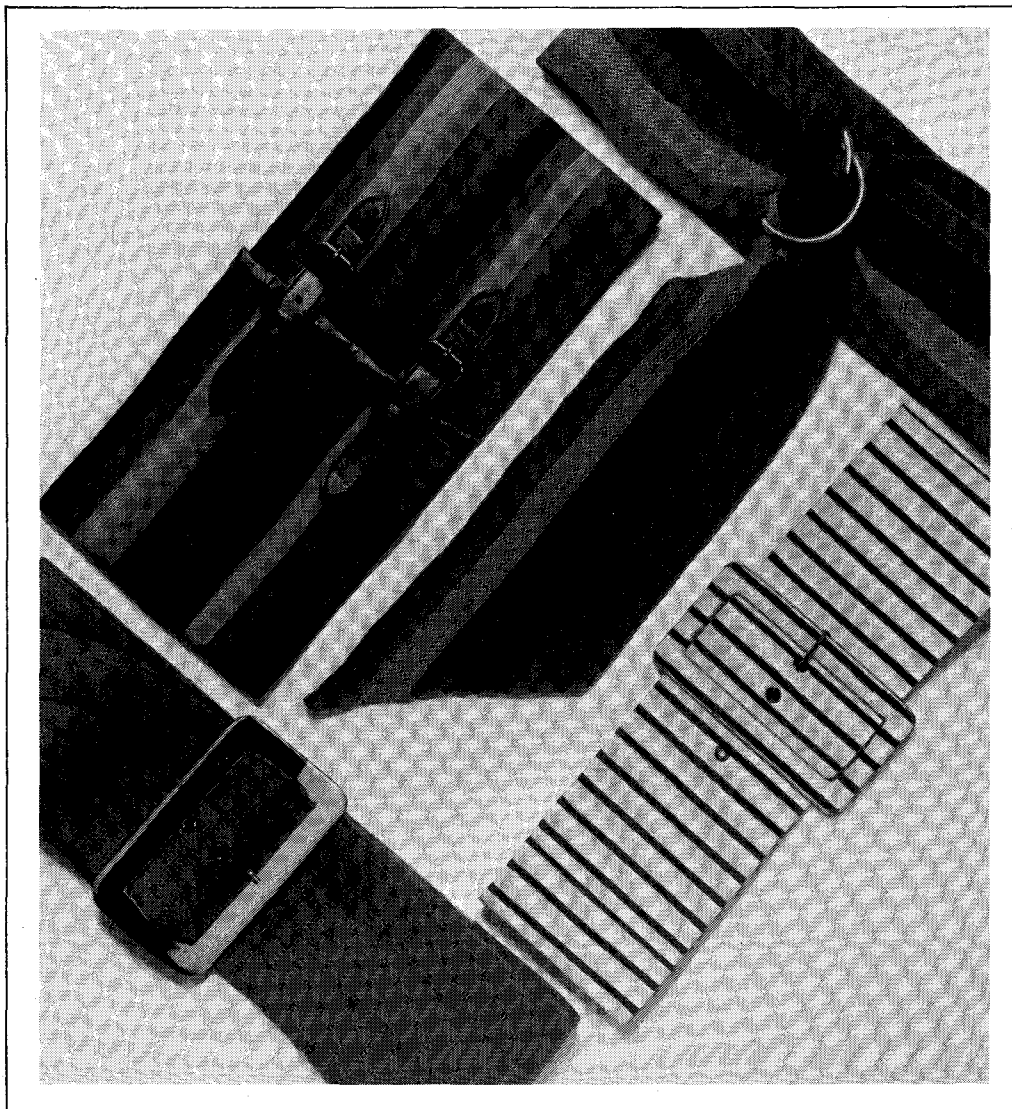


LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



ABSOLUT DREAM.

80 AND 100 PROOF DISTRIBUTED BY CARILLON IMPORTERS, LTD., NEW YORK, N.Y. ABSOLUT AND ABSOLUT DREAM ARE TRADEMARKS OF ABV&S, SWEDEN © 1982 CARILLON LTD.



Wasp-waisted: A totally female figure of fashion...now at SFA! The hour-glass figure: it's making a strong comeback this year via a belt that may bring back memories of the alluring fashions of the Forties. Pulled tight and snug, these wide waist cinchers emphasize a toned-up, skinny waist and curvy, rounded hips. Here's a sampling of the excitement now in store, clockwise from the top left: The 6" stretch elastic cincher by Elegant. Rainbow striped in jewel colors with double black leather buckles, one size only; \$45. The 4" double ring belt woven of cotton colorfully striped in 6 muted shades. By Sherle for S.O.I., one size only; \$25. The 4" black and white vertically striped belt of acetate and cotton faille. By Jill Stuart for sizes S or M; \$32. The 4" canvas cincher with a big gold-toned buckle. By Elegant in red, black or white, sizes S to M; \$40. All in Belt Collections
— where we are all the things you are.

Saks Fifth Avenue

The advantage of opening your money market account at Citibank: access to your money 24 hours a day.

There is an advantage to opening your high interest money market account at Citibank. That advantage is 24 hour Citicard Banking Centers®. Only Citibank has over 200 banking locations giving you access to your account 24 hours a day, seven days a week.

Of course, Citibank pays competitive money market rates. Of course, your account is FDIC insured. That's why we call it our Insured Market Rate Account.™ But Citibank makes it easier for you to get to your money than any other bank. And that's another reason more and more people are doing all their banking at Citibank. Come into any Citibank branch and open a high interest money market account today.

You can get this week's rate by calling 1-800-682-1000 anytime, 24 hours a day. For more information call Citibank in New York City at (212) 750-7759, in New York State 1-800-248-4472, outside New York State 1-800-223-2709 Monday through Friday 9 AM to 5 PM EST.

Minimum opening deposit \$5000. Withdrawal limitations apply. You must maintain at least \$2500 in average balance to earn money market rates.

The Citi never sleeps
CITIBANK 

© Citibank, N.A., 1983. Member FDIC.

CONTENTS

30

The War for Chinatown

By Michael Daly

One hundred and twenty-five years ago, an immigrant from Canton province moved into a flat on Mott Street, and Chinatown was born. For generations, the area remained virtually unchanged—a world of its own, shaken periodically by bloody tong wars. Recently, however, new people and new styles have molded the community, bringing it closer to the rest of the city. But a December shooting at a bar was a tragic reminder that Chinatown remains a separate realm where hidden forces play out feudal games of power.



40

Masterpiece Theater

By Jesse Kornbluth

The music swells, the lights dim, and a regal woman in a dazzling gown sweeps onstage. No, it's not Loretta Young—it's Rosamond Bernier, ready to wow another audience at the Metropolitan Museum with a nonstop flow of erudition and wit. Her friends have included some of this century's greatest artists—and, you'd think to hear her, those of past centuries as well. Now she is about to repeat last fall's sold-out series, "Taste at the Top."

50

But Seriously, Folks, It's Uncle Miltie

By Joe Klein

When it comes to comedy, "everything's been done before," says Milton Berle, who has a file of over 6 million jokes to prove it. And when it comes to show business, he's done just about everything before—from *The Perils of Pauline* to the perils of live TV. Everything, that is, but star in a serious drama Off Broadway. This month, at 74, he's doing just that. And Uncle Miltie will be nowhere in sight.

DEPARTMENTS

14

On Madison Avenue: Getting Up to Business

By Bernice Kanner

A new cable-TV venture will give businessmen business news with breakfast.

18

Private Lives: The Anderson Tapes

By Jennifer Allen

Laurie Anderson's *United States* takes us into the country where language studies, rock music, and mixed media meet up.

24

The National Interest: El Salvador—Read All About It

By Michael Kramer

The continued violence is argument enough for the crucial need to negotiate.

64

In Style: Love in Bloom

By Anna Wintour

When you phone in an order for Valentine's Day flowers, just what do you get?

75

The Insatiable Critic: Plaisir by Any Other Name

By Gael Greene

A talented chef and an amateur host try to shape a new identity for what was once the most exciting restaurant in New York.

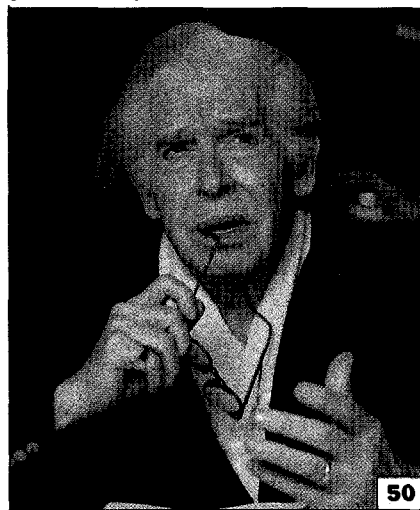
THE ARTS

70

Art: The Popes and the Pomp

By Kay Larson

The Vatican show is a blockbuster whose greatest delights come in small doses.



76

Theater: Summer of '45

By John Simon

Three Off Broadway plays deal—in one fashion or another—with coming of age.

78

Books: Goodness Has Nothing to Do With It

By Anthony Burgess

The lives of the divas, Callas's especially, contain episodes far beyond the ken of us lesser mortals.

80

Cityscape: Tales of the Vienna Woods

By Carter Wiseman

Some top architects are turning to vintage Austrian furniture for new inspiration.

84

Music: Class Act

By Peter G. Davis

Domingo and Milnes—singers at their peak. The Saint Louis—an orchestra in its prime.

MISCELLANY

6 Letters

9 **Intelligencer**, by Sharon Churcher

28 **In and Around Town**, by Ruth Gilbert

68 **Best Bets**, by Nancy McKeon and Corky Pollan

86 **Sales & Bargains**, by Leonore Fleischer

88 **Cue Listings**

123 **New York Classified**

129 **Town & Country Properties**

130 **New York Competition**, by Mary Ann Madden

132 **London Times Crossword**

132 **Cue Crossword**, by Maura B. Jacobson

Cover: Photograph by James Nachtwey/Black Star.

FEBRUARY 14, 1983—VOL. 16, NO. 7. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, Love Times, Movies Around Town, The National Interest, New York, New York Gazette, New York Intelligencer, New York Journal, Page of Lists, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week in December and the first week in January, and the first two weeks in July) by News Group Publications, Inc., 755 Second Avenue, New York, New York 10017. Copyright © 1983 by News Group Publications, Inc. All rights reserved. Reproduction without permission is strictly prohibited. Officers of News Group Publications, Inc.: Donald Kummerfeld, President; John C. Bender, Vice-President and Secretary; Jeffrey A. Leist, Vice-President and Treasurer. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. Send Form 3579 to New York, Box 2979, Boulder, Colorado 80302. Subscription rates in the United States and possessions: 50 issues, \$29; 100 issues, \$52. For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80322.

new york's most private number. fifth avenue's most fabulous sale.

212-980-0113

Wempe is offering an elegant collection of fine watches and jewelry at a savings of up to 30% off from now through the 21st of February.

We're making our private, unlisted number available to you for more information or you are welcome to drop by our salon at 695 Fifth Avenue, at Fifty Fourth Street.

WEMPE
exquisite time pieces and jewelry

FOR PEOPLE
WHO CAN STAY
ANYWHERE
THEY WANT.



It's very, very late. You've dined and wined and danced your way across the evening at the Fairmont. Now, Room Service is on the line, waiting. Is it going to be the Tattinger '73 or '74? The Pan-

cakes Oscar sound tempting. But so do Bacon and Eggs. In fact, so does everything at the Fairmont. Isn't it nice to know you can still live like a monarch without actually being one.



THE FAIRMONT HOTELS

SAN FRANCISCO DALLAS DENVER NEW ORLEANS

Call 800-527-4727. In Texas, 800-492-6622 or call your travel consultant.

Member of *The Leading Hotels of the World*

NEW YORK

Editor
Edward Kosner

Managing Editor
Laurie Jones

Design Director
Robert Best

Executive Editors
Richard Babcock, Deborah Harkins

Senior Editors
Frederick Allen, Peter Devine (Copy)
Peter Herbst, Rhoda Koenig, Molly McKaughan
Nancy McKeon, Anna Wintour, Carter Wiseman
Photography Editors
Karen Mullarkey, Jordan Schaps
Contributing Editors

Jennifer Allen, Julie Baumgold, Alexis Bespaloff
Marie Brenner, Seymour Britchky, Sharon Churcher
Orde Coombs, Barbara Costikyan, Michael Daly
Peter G. Davis, David Denby, Jack Egan
Linda Bird Francke, Gael Greene
Anthony Haden-Guest, Pete Hamill
Bernice Kanner, Jesse Kornbluth, Michael Kramer
Kay Larson, Mary Ann Madden, Nicholas Pileggi
Henry Post, Alan Rich, Tony Schwartz, John Simon
Tobi Tobias, Craig Unger, Lally Weymouth
James Wolcott, William Wolf, Linda Wolfe, Vic Ziegel
Around Town Editor: **Ruth Gilbert**

Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Florence Fletcher, Quita McMath**
Assistant Editors: **Georgia Gunn, Richard Mineards**
Corky Pollan, Mayer Vishner

Editorial Assistants
Ellen Hopkins, Fran Kessler, Caroline Law
Tanya Lenkow, Sarah Lewis, Deborah Mitchell
Evelyn Norman, Eric Pooley, Laurie Schechter
Jennifer Seabury, Jeannette Walls
Cue Listings: **Gillian Duffy, Madeline Johnson**
Howard Karren
Editorial Publicity: **Suzanne Eagle**

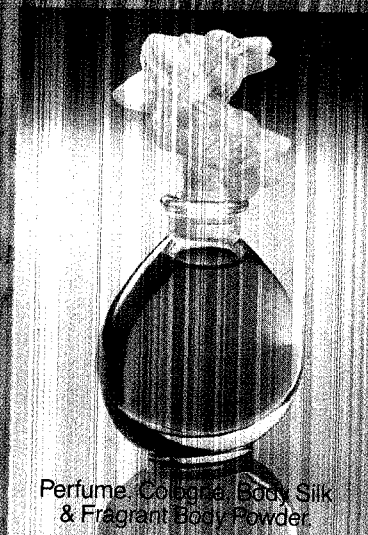
Art Director
Patricia Bradbury
Art Production Manager: **David White**
Assistant Art Director: **Don Morris**
Assistant Photo Editor: **Susan Vermazen**
Assistant Art Production Manager: **Shelley Lefkowitz**
Art Staff: **Christine Lang (Art Assistant)**
Deane Folsom, April Garston
Jeff Pappalardo, Vivette Porges, Joan Ranieri

Publisher
Cathleen Black
Circulation Director
Vince Dema
Circulation Business Manager: **Harold Shain**
Staff: **Linda Cortese, William Donaldson**
Nora George, Ellen Goldwasser, Bella Hopkinson
Amy Kirson, Ann Llewellyn
Production Director
Frank Sullivan
Production Manager: **Richard Muehleman**
Staff: **Dolores Liberto, Kathy Tomlin**
Controller
Sidney Ferenc
Credit Manager: **Molly Strauss**
Staff Accountants: **Ruth Chamberlain, Carmine Tiero**
Staff: **Lisa Anselmo, Teresa Ferri**
Jeffrey Nozilo, Mark Sabb
Advertising Sales Director
David O'Brasky
Advertising Manager: **Marvin Krauss**
Promotion Director
Elaine Shindler
Promotion Manager: **Anthony Irving**
Research Manager: **Ken Meltner**
Staff: **Anne Lewis, Jillann Picariello**
Jane Podhoretz, Chris Shea
Sales Representatives
Alan Berman, Larry Burstein, Elinore Carmody
Mary Joe Cassidy, Carol Crellin, Betsy Cronen
Patricia Drazan, Nan Elmore, Thomas Florio
Jack Kaduson, Alan Tigner, Lori Zelikow
Advertising Coordinator: **Nancy Pollock**
Computer Operations: **J. McGehee**
Staff: **Theresa Breenihan, Helen Fajerman**
Patricia Herberich, Kathy Kontiles
Mimi Moskowitz, Marilyn Taerstein
Chicago: **Heidi Grumley, Manager**
Classified Advertising Manager: **Mel Worby**
Staff: **Michael Rousseau**
Information Services Manager: **Valerie Taylor**
Personnel Manager: **Mary O'Connor**
Office Services Manager: **Mary Ann McCarthy**
Staff: **Paul Abrams, Andrew Cruz, Jacqueline Deas**
Stan Katta, Rodney Madden, Joseph Markfelder
George Pogue, Anna Preato
Special Consultant: **Mort Glankoff**

News Group Magazines
President: **Marty Singerman**
Director of Finance: **Alan Greene**
Coordinator: **Lucille Piccoli**

Fontaine

Sensual...but not
too far from innocence.



Perfume, Cologne, Body Silk
& Fragrant Body Powder

The Beautiful Fragrance
by Revlon

Story Book Places



Campobello Island

New Brunswick

Tiny towns washed by the sea. The catch of the day on the night's menu. Searching for Captain Kidd's fabled treasure. Exploring Franklin Roosevelt's Campobello Island, a park symbolizing friendship between the U.S. and Canada. Come on up.

Canada

For toll free information on New Brunswick call: 1-800-561-0123

Shangri-La



Virginia Falls

Northwest Territories

The cream of Canada's untamed north. Waterfalls twice the height of Niagara. Awesome canyons, rivers and lakes. Over all, the magical midnight sun. 20 hours a day from May to August. Come on up

Canada

For information write to TravelArctic, Yellowknife, Northwest Territories, Canada X1A 2L9

LETTERS

The Steve Ross Story

U.S. ATTORNEY JOHN MARTIN WAS QUICK to defend the outrageous behavior of his prosecutor in the Warner case ["Steve Ross on the Spot," by Tony Schwartz, January 24]. Martin would serve the Constitution better by demanding either an indictment of Steve Ross or the resignation of his slandering associate, Nathaniel Akerman. That Akerman continues to represent the people and Ross remains accused is the true scandal.

John P. Scanlon
Manhattan

I READ WITH INCREASING OUTRAGE Tony Schwartz's profile of Steve Ross. Only minutes before, I had learned that my father, Jay Emmett, had suffered a coronary insufficiency and was rushed to the hospital. This, like Schwartz's analysis of Ross, is only part of the story. Many hearts have been broken by the relentless drive of this man. His charming façade and veneer of magnanimity cannot disguise the overriding selfishness. I find it curious that Ross is suddenly popping up everywhere in the media. The once reclusive tycoon is now attending functions like Warner's Christmas party, which he previously avoided, granting interviews, and generally selling himself to anyone who'll listen.

For the past nine years, my father, first as vice-president and later in the Office of the President of Warner, served as Ross's alter ego and best friend. My dad worshiped him. I choked as I read that Ross, like Sinatra, values the ethic of "absolute loyalty." It is my father, a man whose career, thanks to Ross, is now in a shambles, who can make that claim, not Ross. Not once during this nightmare have I heard my father utter, either in public or private, a negative word about Steve Ross. I have nothing but respect for my father's courage, and nothing but contempt for his ex-best friend's gross cowardice.

The Reverend Steven Emmett, Ph.D.
Cambridge, Mass.

Marvelous Marvin

THE ARTICLE ABOUT MARVIN MITCHELSON ["The Prince of Palimony," by Patricia Morrisroe, January 10] reveals more about petty jealousies among jet-set lawyers than it does about the true state of

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017.

the law as it affects unmarried couples. As a matrimonial and estates attorney, I am concerned that the article may cause confusion about the rights of people living together. I too was interviewed by Ms. Morrisroe and was one of the few who did say something nice about Mitchelson, namely that he would be a breath of fresh air for New York. The man has the ability to recognize how real people (not just sheikhs and movie stars) often live together today without a legal marriage but with legal ties, such as joint property and children. As a woman and lawyer, I deplore any legal concept that diminishes a woman's role to that of a paid companion. But it's time for the law to recognize (and it has in many states) that women no longer regard extramarital sex as a kind of "sale by sample" that they hope may lead to marriage. The law follows society, and if we need a brazen showman to lead the way, so be it.

Adriane G. Berg
Manhattan

Fear of Everything

FOR FIFTEEN YEARS I TOO WAS PHOBIC ["Phobic in New York," by Susan Berman, January 24]. While flying to London, I had the stewardess bring the pilot to me so I could tell him that I wanted to get off the plane immediately. In Europe, I had to be escorted from the middle level of the Leaning Tower of Pisa when I had an anxiety attack. I felt faint while leaning back to kiss the Blarney Stone. I became hysterical on a ferry ride to the isle of Elba. I had trouble breathing while driving through the Brenner Pass. But after three months with a therapist and one year of anti-depressant medication, my phobias now are a memory at which I can laugh.

Mara Kurtz
Manhattan

THERE IS LITTLE REASON FOR MS. BERMAN to give up her fears, since they can be used so easily to manipulate others. She makes a brave show of using available help, trying sixteen sessions with one therapist and eight with another, being sure to leave therapy before any possible improvement. Phobias are much too useful to be eradicated. Not only can Ms. Berman use them to control her friends, she can even be paid to write about them and win public sympathy. I do not doubt that her suffering is genuine, but I cannot admire or pity her.

Phineas Kadushin
Manhattan

Run Abouts



Brackley Beach

Prince Edward Island

Thanks to the Gulf Stream, some of the warmest water north of Florida. Campsites next to bluffs, beaches and sand dunes. Picturesque sailing excursions. Come on up.

Canada

For information write to Prince Edward Island Tourism Services, P.O. Box 940, Charlottetown, P.E.I. C1A 7M5

Ask For More



Just write to us and we'll send you our information-packed 40 page, full colour Canadian vacation magazine. Simply print your name, address and zip code and mail to the Canadian Government Office of Tourism, P.O. Box 1159 (0069), Glenview, Illinois, 60025. We'd like to see you this summer. So, come on up.

Canada

ON APRIL 18TH, WE'RE MAKING A BIG ISSUE OUT OF OUR FIFTEENTH BIRTHDAY.

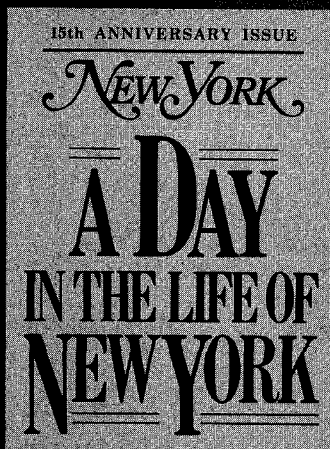
At New York Magazine, we're celebrating our fifteenth birthday by celebrating the city we're named for.

In our April 18th issue, Pete Hamill, Marie Brenner, Michael Daly, Julie Baumgold and other superb writers join a dozen of the world's greatest photographers to capture "A Day in the Life of New York," an unforgettable portrait of twenty-four hours in the life of New York City.

What's more, this souvenir issue will also contain a retrospective salute to New York Magazine's first fifteen years.

Our April 18th birthday issue, "A Day in the Life of New York," is on sale April 11th and closes for advertising March 28th.

And if you do business in New York, this is the perfect time to be in New York.



INTELLIGENCER

Nixon Making TV 'History'

RICHARD NIXON IS MAKING yet another comeback, this time as a TV "historian."

The ex-president will anchor an educational series on world events and international statesmen, much along the lines of the material in his recent book, *Leaders*. The show goes into production this week.

"We're experimenting with the idea of getting part of the biographies of world leaders on tape, instead of the printed page, and who better to do this than Richard Nixon, the man at the

center of events," said Jonathan Aitken, head of the London group that's backing the venture. "I think the term for what he'll be is 'historian.'"

Aitken, a British Conservative M.P., said the series will be marketed to cable television, educational institutions, and video libraries on both sides of the Atlantic, and will be shot on a "modest" budget. Nixon's cut? He won't get a salary and will simply receive a "contribution toward his expenses," said Aitken.

Imelda Marcos, Woman of Property

SHOULD REBELLION EVER break out, you won't have to cry for Imelda Marcos. Friends of the powerful wife of Philippine strong man Ferdinand Marcos confirm that she is quietly amassing a real-estate empire on four continents.

In addition to her previously reported purchase of an estate on Long Island and an Upper East Side townhouse, the friends said, she has bought a huge farm in Virginia, an office block in the East Fifties, an apartment building on Park Avenue, two commercial buildings in smart sections of London, a spread in a London suburb, office buildings in Hong Kong, and unspecified property in Australia.

"She is also trying to buy a couple of hotels in London," said one source. "The

investments are a contingency measure. She is modeling herself on Eva Perón, and if there's ever a revolution, she'll have the money to get out quickly."

Ray Naval, the press attaché at the Philippine Embassy, said he was unaware of any such spending. "I don't think Mrs. Marcos is going to tell anyone about her property," he added. "It is her right as a private individual."



Imelda: Spending spree.

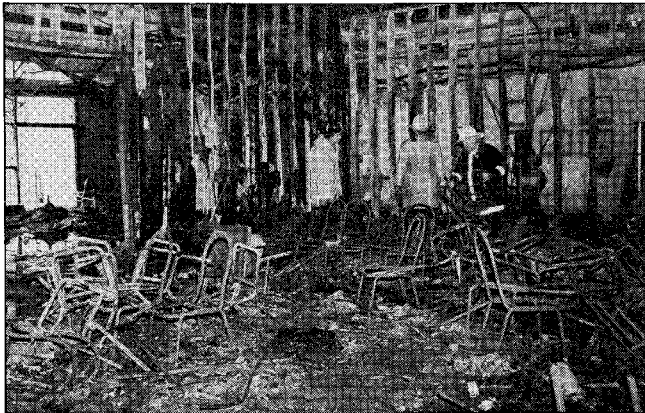
Stouffer's Fire: Defense Stiffening?

A PRIVATE EYE PROBING THE fatal 1980 Stouffer's Inn fire for *60 Minutes* is said to have reported that Luis Marin, the coffee waiter accused of setting the Harrison, New York, blaze, may have been a police scapegoat.

The investigator, Marvin Badler, wouldn't discuss his

lawyers have served notice they intend to file against Fulgenzi, DelBello, and others for malicious prosecution. "Since Fulgenzi was under investigation, he should not have been allowed to head this case," maintained the source.

Badler is said to believe



The blaze: Was a scapegoat created?

report, but it apparently focuses on Carl Fulgenzi, Westchester's deputy police commissioner at the time, and Lieutenant Governor Alfred DelBello, then the Westchester County executive. DelBello had appointed Fulgenzi chief of a unit that was later merged into a department headed by a DelBello commissioner.

Fulgenzi, who coordinated the original investigation, was indicted on bribery-cover-up charges before he testified against Marin. "Fulgenzi figured Marin's arrest would help save his career," contended a source close to the case, echoing a claim that Marin's

that Fulgenzi ignored the possibility that fluids used by an exterminator at the hotel had a role in the fire.

After the jury found Marin guilty, the judge reversed the verdict, saying the prosecution hadn't proved its case. Soon after, Fulgenzi pleaded guilty to administrative charges, quit his job, and the criminal charges were dropped.

A *60 Minutes* staffer said the show has assigned a producer to the story but hasn't decided whether to proceed.

Alfred DelBello told *New York*, "I had nothing to do with the case. I never interfered in police [personnel] assignments."

Mayor Koch an Auto No-Show

ED KOCH PREFERS EGYPTIAN politicians to his "own folk"—or so the city's car dealers are complaining.

The mayor had been scheduled to open the annual Greater New York International Automobile Show on January 29. "It's the biggest show in the country, and he'd promised he'd always open it while he

was mayor," said David Jacobson, the show's marketing consultant. "But late on the evening of the twenty-eighth, Koch's secretary called to say the mayor was going to be tied up greeting President Hosni Mubarak, of Egypt. This is a snub to the top people in the

world of cars and his own city folk."

The show, held at the New York Coliseum, was kicked off instead by auto-industry executives, including American Motors Corporation president Paul Tippet, and the infuriated organizers canceled the

playing of "New York, New York."

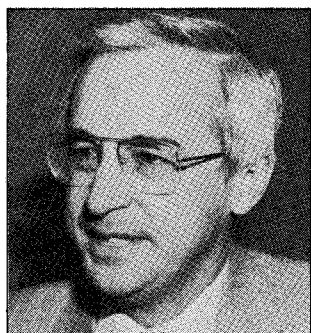
"The mayor was due at the show at 10 A.M. and to meet Mubarak at 11. The organizers were offered a city commissioner to open the event, and a photo opportunity with the mayor, but they were not amenable to either," said Koch aide Joseph O'Brien.

BY SHARON CHURCHER

Convention Center Shuffle?

DISSATISFIED WITH JERRY Lowery, the ebullient Texan director of the New York Convention Center, the center's board is considering making him No. 2, insiders said last week.

In a recent New York *Times* story headlined A TEXAS-STYLE EXTRAVAGANZA, Lowery was lauded for his success in drumming up bookings for the center, which is due to be completed next year. "But there's a feeling that he's not a particularly competent administrator," one source close to the \$375-million project told *New York*. "They'd have to



Lowery: No. 2?

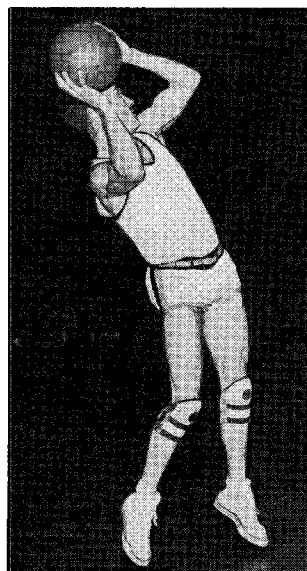
pay him a lot of money to get rid of him, and that's why they're thinking about putting someone over his head." One person who's apparently being talked about for this job: Deputy Mayor Nat Leventhal, though the Koch aide says he "does not think" he'd be interested in moving to the center.

The chairman of the center's board, Paul Hallingby Jr., confirmed that the creation of a slot for "another senior officer" is being considered. Asked if he was unhappy with Lowery, he said, "I would just say that we've taken great pleasure in his promotional, sales, and marketing achievements. We'd hoped we might get great sales and administration in one man, but now we see that was too optimistic." Sources say Lowery started at \$110,000 a year in 1981, and is guaranteed an annual cost-of-living increase for the life of his five-year contract.

REMEMBER THE PROVIDENCE Steamrollers? Only masochists and trivia maniacs would. The Steamrollers were the worst team in the old Basketball Association of America, the forerunner of the National Basketball Association. They had one star, Kenny Sailors, and in one year—1947-48—had a record of six wins and 42 losses—a performance not even the Knicks can rival. Now, believe it or not, someone is trying to get the Steamrollers steaming again.

A federal judge has given rock promoter Skip Chernov the go-ahead to fight the N.B.A. in an attempt to reactivate the long-defunct Providence, Rhode Island, team. Chernov has gone to court with the backing of four New York businessmen, including Bruce Gold-

Steamrolling the N.B.A.



Sailors: The bright spot.

stein, owner of the Central Falls restaurant, in SoHo, over his claim that he bought the rights to the Providence franchise from

the estate of its late owner, Lou Pieri.

The team last played in 1949, and Pieri subsequently imported the Boston Celtics—of which he was a half-owner—to play occasional games in Providence. Still, Walter R. Stone, Chernov's lawyer, is asking the United States District Court in Rhode Island to force the N.B.A. to acknowledge a franchise that the attorney values at "millions of dollars."

Russell Granik, the N.B.A.'s general counsel, called Chernov's claim "concocted" and vowed to contest it when the trial begins, probably this spring. And one New York sports authority added this caveat: "If Chernov wins, this will be a terribly hard team to start. The fans in Providence are with the Boston Celtics."

U.S.-China Trade Policy: No Decision

IF GEORGE SHULTZ REALLY wants to improve economic relations with the Peking officials he visited last week, the secretary of state had better persuade President Reagan to stop sitting on the fence, according to Far East experts.

Technology sales to China are being delayed, the experts maintain, because Reagan hasn't told the bureaucracy whether he rates the Peking regime as *truly* friendly. In a series of ambiguous directives, the administration announced it

would approve exports of technology at "twice" the level of sophistication it allows the Soviets; it called China a "friendly" nation that shared strategic interests with the United States—and then added that it should receive only exports that don't jeopardize "the security of the U.S."

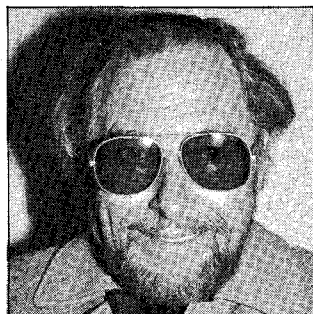
"The bureaucrats said, 'What does that mean?'" said Roger Sullivan, a former National Security Council China expert who is now an official of the National Council for U.S.-

China Trade. "The administration was trying to do the impossible and liberalize trade without directly addressing the issue of whether China is hostile or not."

A source close to Shultz conceded that the current attitude toward Peking is "contradictory" and said that the administration will be "facing that question. But for now the secretary is just going to have to tell the Chinese that we consider them a unique sort of country," he added.

Tennessee Williams's 'Secret Year'

TENNESSEE WILLIAMS'S brother, Dakin, who had the playwright temporarily committed to a mental hos-



Williams: Sore loser?

pital in 1969 because of drug abuse, has revived that and other bad memories in a book he's co-written, *Tennessee Williams, An Intimate Biography*.

Among various tidbits, Dakin—whom Tennessee has cut out of his will—reveals his brother's "secret year" as a classmate of A. E. Hotchner's in a 1936 playwrighting course at Washington University, in St. Louis. Tennessee doesn't refer to this period in his autobiography, *Memoirs*, and Dakin's

book, being published by Arbor House in May, suggests that's because Hotchner and two other students beat him in a college playwrighting contest.

Tennessee "stormed" into his professor's office, says the book, after the playwright's entry, *Me, Vashya!*, a sort of soap opera about a princess and a munitions magnate, not only lost but was met with giggles by his peers. Tennessee's agent said, "He has no comment on this book."

We're here today, the bank of tomorrow.

Now there's a brand new name for better banking here in New York. Because at The New York Bank for Savings and Union Dime, we've just changed our name to GOLDOME - and we're now the largest savings bank in the state, with over \$9 billion in assets and 76 offices upstate, downstate, all across New York.

We're more than just a bank

As GOLDOME, we're more than a place to save and borrow. We can be your banker, your financial specialist, your retirement specialist and more, all rolled into one. More than ever, you can call us your financial home!

Committed to New York

We've changed our name and we've added new services - but one thing about us will never change. And that's our solid commitment to the New York community. As The New York Bank for Savings and Union Dime, we pioneered neighborhood redevelopment programs in Harlem... we helped rehabilitate hundreds of brownstones

for low- and moderate-income housing... we provided subsidized housing for the elderly... to name just a few examples. As GOLDOME, New York State's largest savings bank, we hope to do even more. Because we're proud to be your financial home, New York - and we'll always be proud to call this *our* home.

*We're changing
the name
of banking!*

The New York Bank
For Savings
Union Dime Savings

GOLDOME

Member FDIC

New York's financial home

NEW YORK'S LARGEST
SAVINGS BANK WITH
35 OFFICES SERVING THE
METROPOLITAN AREA

Details on all savings accounts
at any office



NUTRIBEL

Nourishing Hydrating Emulsion

Your skin will thrive on it.

A very important means of sustenance. The daily application of Nutribel gives your skin nourishment and moisture... 24 hours a day.

- **The Nourishing Ingredient**

Nutribel's patented formulation contains linoleic acid, an essential ingredient in young, healthy skin.

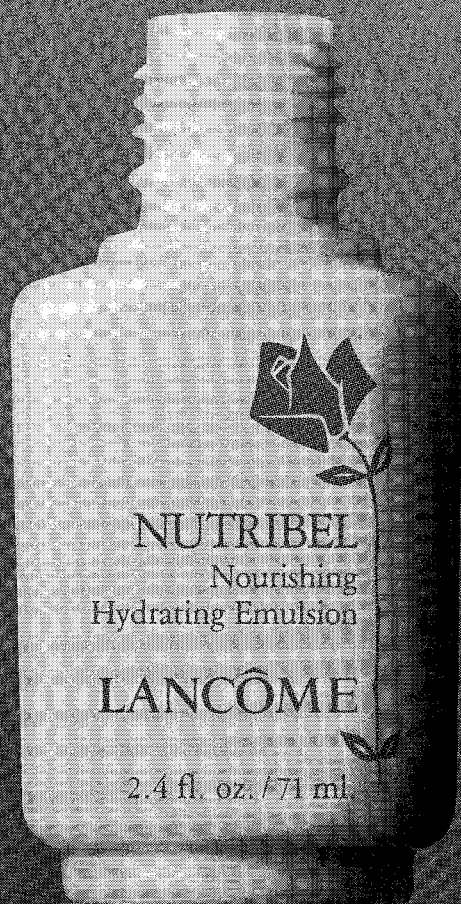
- **Moisture**

Nutribel supplies selected moisture agents that penetrate deep into the base cell layers where new cells get their start.

- **Elasticity**

Nutribel enhances your skin's natural flexibility, allowing the skin to yield easily to facial expressions. Our lab tests prove it.

Nutribel Nourishing Hydrating Emulsion, in light yet luxurious fluid texture. For the moisturizing care and feeding of your skin.



LANCÔME

PARIS

On Madison Avenue/Bernice Kanner

GETTING UP TO BUSINESS

ESPN Takes a Flier

WHO IN HIS RIGHT MIND WILL RISE AT the crack of dawn each weekday to flip on the TV for an hour-long business-news briefing? At least 230,000 people who "place success before breakfast," predicts Denny Crimmins, the fast-talking, supercharged president, chief executive, and editor-in-chief of *Business Times*, a new concept in cable television that debuts at 6 A.M. on March 1.

Business Times sounds like an en-

it's not at all clear that any super-specialized service on cable can make money," says John Reidy, an analyst with Drexel Burnham Lambert. "What is clear is that ESPN lost a lot of money last year and is not getting terrific audiences showing sports reruns in the morning." Indeed, in the early-morning hours, ESPN has rarely attracted even 1 percent of the 23 million households into which its 5,000 affiliates carry it.

Business Times should change all that. "We've concluded that it will bring a

haven't seen any sample tapes. "It's probably the best single programming idea since cable's inception," says Michael Ephron, executive vice-president at Scali, McCabe, Sloves. "It isn't going to be cable's *Winds of War*, but it's a nice little idea that's right. And ESPN, which has a certain cachet with businessmen—sports and business are a pair—is the perfect spot. This is a rifle shot at a real target market."

"It's one of the best cases of absolute narrowcasting," adds Jack Otter, senior vice-president at S.S.C.&B., another agency. "It's actually geared to management people who are up and around at that time. Do you know how often business news is presented when an interested viewer isn't available to the set? And the networks can't do much more than inflation stories. They've got to air shows with the widest possible interest."

Assembling the *Business Times* package has been feverish, knotty work. In 1980, Crimmins, formerly an executive with Reeves Communications, *Newsweek*, and *Harper's* magazine, formed his own TV-production company. It had two public-TV series under contract when Crimmins had an idea. "Morning TV had gone soft with celebrity, *People*-magazine-type shows," he recalls. "I was having trouble finding things to watch, and I figured other people were, too. Cable had poked into other areas but hadn't touched business. Most executives are gone from eight to eight and are asleep by eleven, so you have only a few hours on TV to reach them. And the Apples, Wangs, and Toshibas are flocking to TV. I figured a morning business show was a real opportunity."

Crimmins initially thought of starting his own network and lining up affiliates, but the time and expense necessary proved prohibitive. Next, he resolved to mesh with an already established network. He first approached ESPN in May of 1982. Before the deal was signed he had gone back four times with expanded presentations.

ESPN's executives were fascinated from the start, but they weren't won over until they asked subscribers for their opinions. Affiliate stations also chewed it over. Meanwhile, Crimmins talked with both the *Financial Times* of London and venture capitalists, the former to supply news, the latter, money. He was also looking for a board, real estate, and video equipment, and was sleeping less than five hours a night. He finally took raw space at 52nd Street and Eleventh



Substitution: A new game in the morning.

trepreneur's dream. It is being launched on less than \$10 million in seed money. It fills a niche, providing business news when the businessman is home to hear it. And business news is one of the few burgeoning fields around—the top eleven business publications took in more than \$1 billion in advertising revenues last year. Furthermore, morning news shows are big—they raked in over \$117 million in 1982.

This dream could prove to ease some of the financial troubles of the Entertainment and Sports Programming Network, which will carry the show. Three years old and 85 percent owned by Getty Oil, ESPN lost an estimated \$20 million last year. Since its start-up, the network has been single-mindedly devoted to sports, calling itself the "total sports network" and promising 24-hour sports coverage. Now, by fitting in two hours of business news each morning (the second hour repeats the first), ESPN appears to be retrenching.

It is retrenchment by necessity. "But

new and desired service to the morning cable viewer, will be very compatible with our sports news and events, and will provide our cable-system affiliates with a new product to increase their subscriber penetration," says J. William Grimes, president of ESPN. *Business Times* should also please cable companies as executives order wiring for the set in the room where they get dressed. And by offering advertisers a new way to reach a largely elusive and moneyed male audience, it should produce much needed new revenues for the network.

Business Times may, in short, "fertilize a desert," in the words of Hadassa Gerber, senior vice-president at McCann-Erickson, the ad agency. "If you approach an audience with a different editorial concept, one that works, you can increase the size of that audience. A show that deals strictly with business in a time slot suited for it won't slice up the existing pie but add to it."

Other advertisers also seem to be captivated by the idea, even though they

WHAT TO DO ABOUT THE 9 MILLION INFLUENTIAL, UPPER INCOME, COLLEGE EDUCATED SLOW READERS IN THIS COUNTRY.

Advertise to them.

They're the men and women who read U.S. News.
The kind of readers advertisers dream about.

Their median earned income is highest of all
2 million-plus circulation magazines. More than half went
to college. Over a third are managers and professionals.

They don't come much more upscale than that.
But here's the best part.

U.S. News readers don't skim through an issue—
looking for the sports, the movies, the gossip.

They can't. There's no skim to skim to.

U.S. News readers read. Carefully. Deliberately.

Page after page.

After all, lots of magazines can promise to
let you talk to the right readers.

We can promise they'll be in the mood to listen.

Source: 1982 Simmons.



WE GIVE YOU THE CREAM. NOT THE SKIM.™

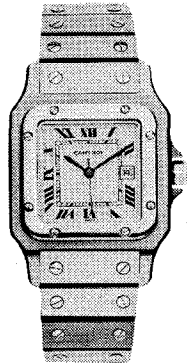
LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

les must[®] de Cartier

Paris



CARTIER INTERNATIONAL GUARANTY



THE SANTOS.™ Designed in 1904 by Louis Cartier for the pioneer aviator, Alberto Santos-Dumont, the "Santos"™ is the ultimate symbol of aesthetic and technical excellence. Fully automatic and water-resistant. From the collection, large round model in steel and 18K gold (\$1,350), large square model in steel and 18K gold (\$1,450).

Swiss watchmaker on premises to size your watch while you wait.

Stanley & Son
THE JEWELRY PEOPLE
ON 6TH AVE. & 37TH ST.
1006 SIXTH AVE, NYC 10018 • 212-354-6975

Are you your own worst enemy?

Do you ever forget your keys, feel guilty because you've spent too much money, drop things, fear parties, act cold toward someone you love? Is there a voice inside you that never lets up, that terrorizes and undermines your self-confidence? That voice is the Inner Enemy—your anger and aggression turned inward on yourself. *The Inner Enemy*—written by psychiatrist and best-selling author George R. Bach, co-author of *The Intimate Enemy*, and Laura Torbet—tells you how to identify that unconscious voice; how to talk back to it; how to break through into genuine self-love, and change the course of your life.

"A concrete plan of attack for minimizing the enemy's inroads... with specific exercises outlined to make the process do-able and even enjoyable."—*Publishers Weekly*

**THE
INNER
ENEMY**
**How to
Fight Fair with
Yourself**
**Dr. George R. Bach
and Laura Torbet**

William Morrow
105 Madison Avenue, New York, N.Y. 10016 \$11.95

Avenue, and had architects convert it in 22 days.

"At this point it was still James C. Crimmins wandering around with an idea," he says. By last June it was more: Crimmins had a commitment from the *Financial Times*. By October the money men had come forth. In August, Crimmins began convening what he claims is now the largest business-reporting staff on television. It is also one of the most high-powered. Doug Ramsey came from *Newsweek*, where he'd been business editor; William Wolman came from *Business Week*, where he'd been deputy editor; Peter Martin came from *The Economist*, where he'd been U.S. economic editor; Robert Krulwich came from National Public Radio, where he'd been a cheeky correspondent. And so on. The team seems to click.

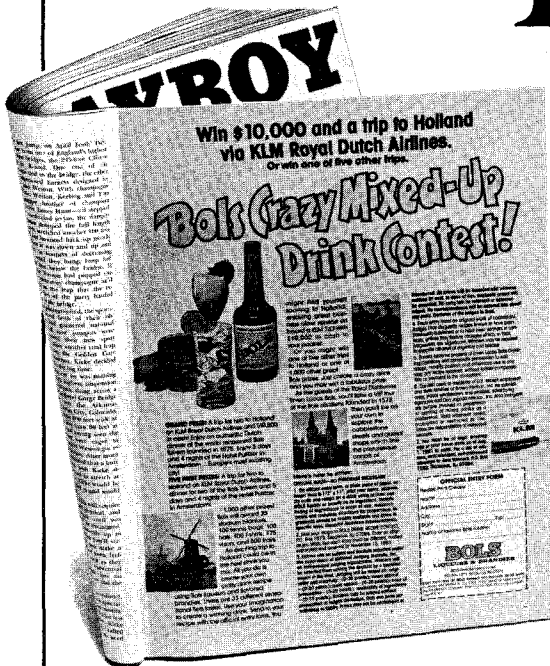
Indeed, the chemistry of the group helped lure Ramsey. "A lot of us got tired of being in big, hierarchic organizations that didn't leave much room for freedom of editorial judgment," he says. "This is a more entrepreneurial climate. I like the small peer group, and it's as close as I've ever gotten to being my own boss."

Things are starting to click on the advertising front too, although Crimmins won't reveal any sponsors: "They all want to keep it secret," he says. "But I guarantee you, heavy schedules have been sold." The spots are cheap, around \$1,000 a half-minute; the average 30-second commercial on prime-time network TV costs \$90,000. Many agencies, though, are waiting to see the show, or at least a sample.

"There'll be 40 to 60 different things on each day's menu, but none will be cooked to the same length," Crimmins says. "We'll give you business headlines, a sports update, and even tell you how the weather will dislocate business around the country. We'll tell you what's coming up in Washington and who's going to be helped or hurt. We'll give you executives—how many do you ever see on TV? We'll forecast problems before they're problems—businessmen don't like surprises. We'll give you corporate strategy and management focus. We'll have a currency hot line from London and an Asian line, and some personal-finance help. And in June we'll add week-long half-hour mini-courses on fighting off tender offers and arbitrage and on finance for the non-financial officer. We'll take care of your peripheral vision. Most businessmen look straight ahead; to their right and left they get blind-sided."

Business Times could be the start of an empire, but, says Crimmins, "first let's do one thing right. I'll be happy if we just become a regular habit. I would like *Business Times* to be a household name in select business circles."

Many happy returns.



Great Expectations

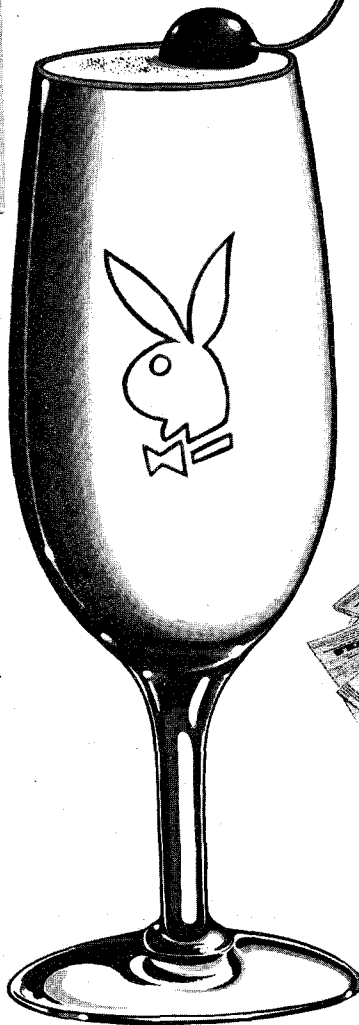
When the makers of BOLS Liqueurs decided to announce their "Crazy Mixed-Up Drink" contest in PLAYBOY, they looked for a stirring turnout from our readers.

With good reason. The contest, which offered \$10,000 and a trip to Holland for the best new BOLS drink recipe, provided a great incentive for reader response. And PLAYBOY, with nearly 17 million readers per issue, provided an enormous—and enthusiastic—audience.

Greater Results

"We felt that PLAYBOY's audience would be responsive," says Hans L. Stern, vice-president of the Erven Lucas Bols Distilling Co., "but they far exceeded our most optimistic expectations."

In fact, PLAYBOY readers came up with more new drink recipes than the readers of all the other magazines on the BOLS ad schedule combined. A schedule, by the way, that included People, Cosmopolitan and Sports Illustrated.

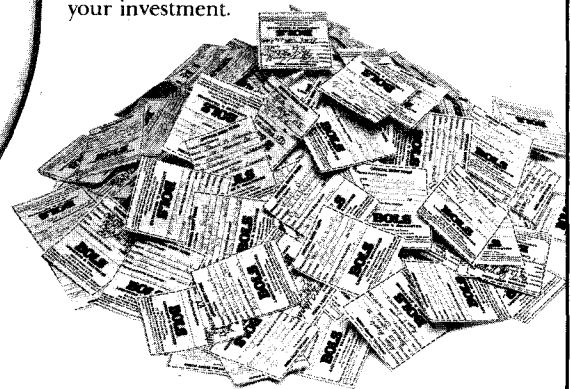


"PLAYBOY did an effective and efficient job of reaching that upscale target audience," says Stern. "By every dimension measured—the number of entries, the cost per entry and entries against forecast—PLAYBOY won."

It will come as no surprise, then, that when BOLS chose its grand-prize winner—the "Bols-Eye"—it came back to PLAYBOY to make the big announcement.

Raising expectations. Then exceeding them. That's what PLAYBOY is all about. We raise marketers' expectations by providing them with men by the millions. And exceed those expectations by providing the kind of editorial environment that invites involvement. An environment in which your advertising ideas can take hold.

Advertise in PLAYBOY. For the biggest return on your investment.



PLAYBOY
means business.

Source: MRI, Fall 1982—updated. © 1983 by Playboy.

Private Lives/Jennifer Allen

THE ANDERSON TAPES



Laurie Anderson: *A message told with slides, songs, telephone bells, and knocks on the head.*

She Sings the Body Electric

THE WOMAN WHO ALWAYS ASSUMED SHE would be a librarian when she grew up squats on the floor of her Canal Street loft with something called a contact microphone strapped around her head. The contact microphone looks like a band attached to a pair of blackened ski goggles that cover her eyes. She raps on her skull with her knuckles, making a *tock-tock-tock* sound, like one wood block being struck against another. "We could use a little Revox on this," she says evenly to one of the several technicians. "And it should sound bassy, not so cracky." The instructions continue throughout the rehearsal. "That's the part where the hologram comes on, and right after page 3 we've got a film cue . . . the remote-control changer should be permanently attached to this mike."

Seven or eight others are here today to help out—a drummer, a sax player, Peter Gordon on the electric keyboard, a projectionist, a lighting designer, sound assistants. They are rehearsing *United States*, the four-part performance opus that Laurie Anderson, 35, has been assembling since the mid-seventies and that has been anticipated as the capstone of her career so far. (Parts one and two have been seen in New York and other cities.) Like her previous work, the whole performance (at the Brooklyn Academy of Music this week), which will take two evenings to see, is a dense

weaving of odd, smart anecdotes and stories, spoken and sung; stylized gesture and sign language; film and slides of drawings, photographs, and words. The first two sections are concerned, albeit loosely, with transportation and politics, the second two with money and love.

The subject headings provide a broad framework for Anderson to explore the bewildering cuckoo quality of life in high-tech society, particularly in the way it manipulates language. The songs and short stories, slides and films, and the minimal, nervous rock music are full of telephones ("New York Social Life" is a song about "life lived on the telephone," says Anderson, and includes her droning listlessly, "Oh, hi, sure, let's get together, let's have lunch . . ."), answering machines ("This is your mother. Are you there?"), loudspeakers, public-address systems, radios, and other disembodied voices that Anderson creates by electronically filtering her own and others'. These include what she calls her "voice of authority," an oily, sententious "Newsweek-ese," and a squeaky chatter that sounds exactly like Alvin of Alvin and the Chipmunks (used by one of the other performers to repeat at top speed William Burroughs's line—and the title of one of her songs—"Language Is a Virus [From Outer Space]").

At any rate, today her loft is a parody of high tech, a jungle of cables, amplifiers, projectors, and keyboards that threaten to go berserk. Two fuses blow

during rehearsal, making loud popping noises like old-fashioned flashcubes; a projector goes on the fritz twice. Anderson maintains a kind of under-siege, willed calm. Slight, wiry, she takes springy, sneakered steps around the room, switching from one keyboard or mike to another, cuing technicians. She plays her white violin, smokes Camels, gives orders in a smooth, almost dainty voice. "Um, is that something that can wait until later?" she asks the lighting director, who is busy dispatching an assistant for last-minute supplies of nuts and rubber washers in that thin tone extremely courteous people get when they are trying to stay calm. "There's a lot of, um, pool imagery in the last part," she says later, smiling. "Which is appropriate. I'm kind of off the deep end at this point."

Four years ago you could still see Laurie Anderson performing in the middle of the night to a handful of huddled fans at the Mudd Club. Initiates shared their favorite Anderson stories—like the one about the time she visited an Arabic palm reader who read her palm backward, leaving her feeling as if "I'd been walking around with these false documents permanently tattooed to my hands"—and songs, such as "It Song," wherein a man and a woman cannot agree on what the pronoun refers to: "Don't you think it looks a lot like rain?" "Isn't it . . . isn't it just like a woman?" In 1979, Anderson performed the first part of *United States* at the Kitchen, signaling the start of her climb to pop-star status.

Since then she has acquired a secretary; a recording studio in her loft stocked with equipment with names like Vocoder and Synclavier II; a hit song, the dark, political "O Superman," which was No. 2 on the English pop charts for two weeks; and a long-term contract with Warner Bros. Recently an in-flight magazine ran a nine-page article about her. "I haven't seen it," she says, "but my mother has, and she told me, 'Even I don't want to read that much about you.' Actually, I thought that the airline might let me make some tapes of airplanes, but then they heard one of my tapes with a part in it that goes, 'This is your pilot speaking; we're going down.' They didn't, you know, like that at all."

In real life, Anderson uses language not unlike the way she does in her performances—she tends to be non sequitural, full of quirky anecdotes, choppy; she seems to be following some secret, elliptical train of thought, one

UNTIL CLUB MED, THE BIGGEST CHALLENGE OF SKIING THE WEST WAS PAYING THE BILL.

	A Club Med vacation at Copper Mountain.	A typical ski vacation in the West
Air Fare	Included	?
Room	Included	?
Breakfast	Included	?
Lunch	Included	?
Dinner	Included	?
Wine	Included	?
Ski Lessons	Included	?
6-Day Lift Pass	Included	?
Disco	Included	?
Cabaret Shows	Included	?
Mini-Club	Included	?
Sauna	Included	?
Jacuzzi	Included	?
French Lessons	Included	?
Taxes	Included	?
Total Price:	\$949 to 1012*	?

Club Med Copper Mountain: a French ski village nestled in the Colorado Rockies.

Enjoy the expertise of the Club's 35 ski instructors who will put you through your paces each day - both mornings and afternoons. Plus forty miles of exhilarating trails, where you can schuss and slalom and snowplow all you want without being snowed under by the cost.

Because virtually everything—from the lift passes to the expert lessons, the delectable meals to the midnight disco—is included.

For a single price that's less than what many hotels charge for a mere room. (Tipping isn't extra because tipping isn't permitted.)

Club Med group flights depart weekly from New York and include land transfers to and from Copper Mountain.

For information or reservations, visit Le Club Med Boutique, 3 East 54th Street, 750-1670, or see us at any American Express Vacation Store listed below.

Club Med Copper Mountain. Where you spend your time skiing instead of spending.

CLUB MED®
The antidote for civilization.sm

VISIT THE AMERICAN EXPRESS
VACATION STORE NEAREST YOU.
DON'T LEAVE HOME WITHOUT US®

CONNECTICUT

Stamford
One Landmark Square ... (203)359-4244

QUEENS/LONG ISLAND

Garden City
988 Franklin Ave. (516)747-4400

Great Neck
Paul Berk Travel (R)
156-A Middle Neck Rd. (516)829-5800

Huntington Station
Kings World Travel (R)
504A Walt Whitman Rd. (516)421-1900

Queens
Mid-Rego Travel (R)
63-50 Woodhaven Blvd. (212)779-6500

MANHATTAN

125 Broad St. (212)323-4590
65 Broadway (212)323-5121
150 E. 42nd St. (212)687-3700
374 Park Ave. (212)421-8240
822 Lexington Ave. (212)758-6510
Macy's
(Herald Square) (212)695-8075
B. Altman & Co.
(Fifth Ave. & 34th St.) (212)683-5368
Bloomingdale's
(Lexington Ave. &
59th St.) (212)705-3171

WESTCHESTER/UPSTATE

Corning
33 East Market St. (607)937-5354
White Plains
237 Mamaroneck Ave. (914)761-6790
Yonkers
Cross County Travel (R)
Cross County Center (914)963-6800

PENNSYLVANIA

Philadelphia
1710 JFK Blvd. (215)587-2300
Independence Mall Area
615 Chestnut St. (215)592-9211

NEW JERSEY

Hackensack
Riverside Square Mall
(Bloomingdale's) (201)343-8776
Livingston
132 Livingston Mall. (201)994-2150
Princeton
10 Nassau Street (609)921-8600
Ridgewood
50 E. Ridgewood Ave. (201)445-2180
Summit
361 Springfield Ave. (201)273-5500
Westfield
33 Elm St. (201)654-5535

(R) - Representative of American Express Company, an independently owned travel agency.

AMERICAN EXPRESS
THE AMERICAN EXPRESS
VACATION STORE
WHY TAKE A CHANCE WHEN YOU TAKE A VACATION?™

©American Express Company, 1983.

*Per person, double occupancy for one week thru April 3, 1983. Prices include airfare from New York & depend on date of departure.

Does not include \$30 annual membership fee. Children under 12 receive a 25% discount when accompanied by a parent. All prices subject to change. ©1983 Club Med Inc., 40 West 57th Street, New York, NY 10019.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



so very *Varriale*

LUXURIOUS
SILVER FOX COAT

Purchase directly from Varriale furs.
One of the largest houses of Italian design
363 Seventh Avenue, New York, N.Y.
Entire 20th floor (212) 564-0284

By Appointment Only

Major credit cards honored.

she finds much more interesting than a direct approach. Ask her whether she will start in on another gargantuan project like *United States* soon and she will tell you that, actually, the work is "only as long as it needs to be," that she thinks of it as small because it is made up of "little building blocks." Ask her about growing up in Wayne, Illinois, and suddenly the subject shifts, and she is talking about the religious sect that believes that the pre-Flood civilization was located in upstate New York, placing the Garden of Eden in New York City (a story told in *United States* as well). Ask when she learned to "distrust" words, as she says, and whether this influenced a decision not to pursue a career as a librarian, and she will tell you that, come to think of it, she doesn't think librarians trust words much, either. "Part of a librarian is being a guard, and guards never trust the inmates all that much."

Anderson will tell you that she grew up wondering why the clock on the wall said it was eight o'clock when, according to the television announcers, it was nine o'clock in New York; that she taught art history at City College because she liked sitting in dark rooms looking at slides, but that, made dreamy by the soothing darkness, she began to forget what she was supposed to tell the students about the works and made up stories about them instead—a habit that continued until she quit, shortly before being fired. Also, that she wrote art criticism and interviews for several years so that she could see what artists had in their refrigerators. She then concentrated on her own art, beginning with small-scale objects and performances—such as a table that "spoke" when a listener leaned his elbows on it and a "tape bow violin," in which the horsehair was replaced with audio tape and the strings by a playback head—and gradually building her short pieces into the first part of *United States*. "I started with real simple equipment. I'd use anything as long as it kind of worked."

She has spent a good portion of the past few years on the road, playing to increasingly bigger and broader audiences in Europe and the United States. "I like to perform for anyone who will sit and listen to me," she says, and tells of how a Houston performance got billed as "some kind of country fiddling" and was staged in a bluegrass bar. "All the regulars came, and afterwards they said"—she takes on a twangy accent—"You know, it's weird, it's weird! But we liked it!" It was the first time I realized that I didn't have to play to only art audiences, that other people got it perfectly well."

Anderson is an art-world darling in Germany, Italy, and, especially, France, where she gives her performances in translation, in an accent that has been

described as "John Wayne selling used cars." Nevertheless, the extended touring has started to tire her; she is going to cut down. "For years it was just me and two suitcases in train stations across Europe. Now I go with a lighting director, a projectionist, a band. It's supposed to be simpler, but it's more complicated just trying to keep track of everybody." She also misses time for excursions—she used to go off on her own to various wildernesses—including a trip one sweltering summer to the North Pole; when she saw the northern lights, she thought they were a nuclear blast that had left her the sole survivor. Meanwhile, she has miles to go before she sleeps: The BAM performances will be followed by a European tour.

And only a few days before the BAM opening, she has not yet finished writing part four of *United States*. She sits at a dining table in her loft, surrounded by piles of typed scripts, as difficult to decode as hieroglyphics. She looks small and brave, like a child assigned a huge amount of homework who is determined to plow her way through it. The hand holding a cigarette trembles slightly; she runs the other through her porcupine hair. "I keep telling myself that next time I won't be writing at the last minute. The third part still gives me problems. I guess I shouldn't have chosen money; I feel I haven't understood it enough. I really regret that I didn't work more on what money means in our society. Well, I've been trying to avoid that too, because I'm an artist, not a sociologist, and this isn't a critique. But there are whole hunks of the subject missing." She sighs and takes a long drag on her cigarette. "At this point, parts of it kind of verge on the silly."

She prefers parts of the fourth section, the one about love. "It's very tropical, very drifts. I wanted to do a kind of Rotoscope of Betty Boop doing a hula dance, but it turns out it costs something like \$4,000 a minute to use the film of Betty Boop, so instead I drew a wave that moves, and it's very beautiful and spare-looking. It goes with a marooned kind of love song. I kind of ran out of words, so I put some Shakespeare in." She pauses. "Actually, you know, that last section seems very sad. I was hoping it would be more ... cheery. It just makes me real sad."

There is something deflating about this talk, but then you remember how taut and seamless her work is, and you know Anderson has little to fret about. After her fashion, she knows exactly what she is doing. You have only to listen to her at rehearsal, after the popped fuses and busted projectors have been repaired. "Now, that section," she is explaining, "is going to last exactly one and a half minutes. Let's do it over again."

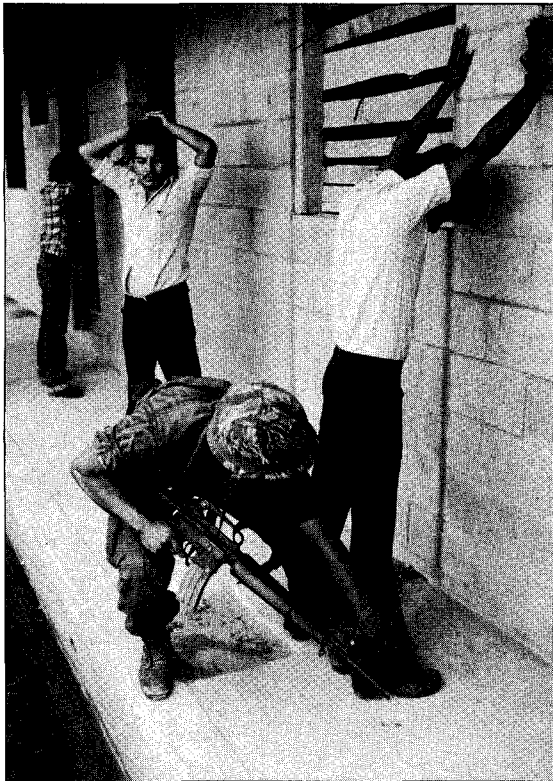


Introducing Quorum. A cologne for the other man lurking inside you.

Eau de toilette,
spray cologne,
after shave.



EL SALVADOR: READ ALL ABOUT IT



To the wall: Searching for guerrillas.

Dispatches From the Front

LIKE CLOCKWORK, THEY WING IN EVERY six months, a flying circus of Americans eager to evaluate the situation in El Salvador. It's an easy trip; San Salvador, the capital, is closer to Washington than is Los Angeles.

Most of these self-appointed fact finders, including most of the congressmen among them, are amateurs—two-week experts wanting to see for themselves, who then become convinced they know better than the foreign-service officers who have been “in-country” for years. This past month, in addition to the usual complement of lawmakers, priests, and doctors, representatives of the Moral Majority and some show-biz types flocked in, too—people like *M*A*S*H* star Mike Farrell and Mary Travers, of Peter, Paul and Mary. And early next month, the biggest draw of all will arrive: Pope John Paul II.

Predictably, these instant specialists decried the misery they found—as would anyone confronted with reality Salvadoran-style. At press conferences, they demanded an end to the American military and economic assistance (\$279-million last year) that props up Salvador's faction-ridden government. As all

but the most naïve must have expected, their pleas were ignored. The Reagan administration, under a congressional mandate to recertify human-rights progress in Salvador twice a year, dutifully did so again late last month. “Bleeding hearts unsophisticated in the ways of the world,” says a State Department official of the Americans he must entertain in Salvador. “Yes, this is a terrible place, and there is too little progress in stopping the wanton murder of Salvadorans, but the alternative would be worse.” The alternative, says the administration, is another Nicaragua, another Central American republic dominated by Marxists.

Two recent travelers to Salvador, one a frequent visitor, the other a two-weeker, have written reports that will be published later this month. Alan Riding, the New York *Times*'s Latin-American correspondent, a perceptive and

articulate observer, has produced a *tour d'horizon* for *Foreign Affairs*. Riding's overview places the past year in perspective: “No longer are revolutionary movements about to triumph or be crushed, no longer do insurrections or invasions seem imminent. Rather, Central America has gone from being an ulcer that a new U.S. Administration thought it could lance and heal ... to a running sore that will plague the United States for years to come.”

Riding warns, accurately, that appearances in American foreign policy can be deceiving: “The switch of emphasis from military to democratic solutions for Central America was clearly the result of Alexander Haig's replacement by George Shultz as Secretary of State in mid-1982. But, by the end of the year, it also seemed apparent that style rather than policy had changed. ... Since Shultz took over, the Administration has moved no closer to ... recognizing the need for a negotiated settlement in Salvador. And the region has moved no closer to peace.”

Salvador affords Joan Didion, the essayist and novelist, the opportunity to write *Salvador*, a travelogue of hell. “Terror is the given of the place,” she says. “Any situation can turn to terror”

in “a country that cracks Americans. ... Body dumps are ... a kind of visitors' must-do, difficult but worth the detour.” In Salvador, says Didion, she experienced “the sensation of having been in a single instant demoralized, undone, humiliated by fear.” But for her use of the language, exquisite as ever, Didion offers no fresh insights. And the facts she discovers, while new to her, will be familiar to anyone who has kept abreast of Salvador, whether he's been there or not. Hardly a book worth a detour.

Another frequent visitor to Salvador is Representative Steve Solarz, of Brooklyn, a member of the House Foreign Affairs Committee. Solarz is bright and thoughtful, the antithesis of a hip-shooter, and he was a moving force behind the congressional certification requirement. “Our intention,” says Solarz of the law, “was to trade American aid for a termination of the incredible number of killings of innocent non-combatants by the Salvadoran government's security forces. Unfortunately, the law hasn't worked the way we wanted. That's because, in order to get the legislation passed, we had to compromise on the language in the bill. As it reads now, the key section says that the president must certify that Salvador is achieving substantial control over the security forces in order to stop the torture and murder of civilians.

“Since the number of non-combatant deaths has decreased, the administration has seized upon this decline as proof that the government is achieving control. But that's nonsense. There were still about 5,000 innocents killed by the security forces this past year. And there would have been more. But Salvador is a small country [fewer than 5 million people], and since 38,000 innocent people have been killed in the past four years, it's just a case of the security forces' running out of people to kill. That's why the numbers are down.

“What Congress needs to do is to change the law. The language should be made clear. We should insist that the government *eliminate* the wanton killing of civilians. We need to strengthen the moderate forces in Salvador who are trying to diminish the influence the far right has in the country.”

Solarz is speaking from a practical, not a liberal, stance. All observers agree that the war against the guerrillas is stalemated. Neither side is winning. “But for the government,” says Solarz, “not winning is losing. Sooner or later

T R U M P T O W E R



Donald J. Trump,
the Trump Organization
and The Equitable Life
Assurance Society
of the United States
would like to thank
all of the many
people and companies
who helped make
Trump Tower the
most successful
real estate
development
of recent times.

Please address
all condominium,
office and retail
inquiries to
THE TRUMP CORPORATION
730 FIFTH AVENUE
New York, N.Y. 10019
212-977-8484
TELEX: 427715

FIFTH AVENUE AND FIFTY-SEVENTH STREET

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

'4 days—even 3— on Sun Line's Stella Oceanis among the islands and you'll know why the Greek gods chose Greece.'

"This is no sentimentally pretty setting. The mountains are heroic. The sea is brilliant. The light is so pure that the whitewashed houses of Mykonos will dazzle you. In such a climate it is only natural that great myths are born. The Stella Oceanis is something of a legend herself with her festivities and wonderful food. In 4 days she takes



you to the loveliest Greek islands and Turkey. You'll find that our ship is the perfect choice for a short cruise. Not one of those floating cities but a friendly size, only 280 passengers, and very luxurious with spaciousness unmatched for her size.

And the crew and I are in a conspiracy to make you want to come back for longer."

Stavros Dandouras

Stavros Dandouras, Captain

See your travel agent or send for our Sun Line brochure.

Sun Line
One Rockefeller Plaza
New York, N.Y. 10020

Name _____
Address _____
City _____ State _____ Zip _____
My travel agent is _____



Luxury ship of Greek registry. N.Y.M. 140283

the guerrillas, who are far outnumbered but who regularly show a resiliency the administration says they don't have, are going to be on the verge of a victory, which none of us here want. The only way to avoid that is to insist upon elections that will permit everyone, the guerrillas included, to participate.

"So we need to force that too. We need to have Congress insist that negotiations, without preconditions, take place—or else we'll cut off assistance."

Solarz maintains—and most objective observers agree—that moderate elements in the Salvadoran government, beginning with but not limited to Alvaro Magaña, the provisional president, are eager for such a course. "But they are pretty well hamstrung by the politics of the place," says Solarz. "The right wing, lead by Roberto d'Aubuisson [the president of the Constituent Assembly], is still so powerful that these centrists can't take control of the situation. If we give them the leverage, they'll be able to move.

"If we don't do this, the military situation will get worse, and sooner or later the United States will be faced with the choice of watching Salvador go down the drain or stopping that by moving in American troops, which would be a catastrophe. We've trained Salvador's forces and given them the wherewithal to increase their army's size dramatically. It hasn't worked. Negotiation is the only way, no matter which perspective you look at the situation from. The administration should be taking the lead on this. But it looks as if Congress is going to have to come to grips with it first."

The situation in Salvador is every bit as grim as Solarz believes, but not without hope. In a recent pronouncement, the State Department spoke of human rights in categories. The first category, says State, is "the right to be free from governmental violations of the integrity of the person—violations such as torture, cruel, inhuman, or degrading treatment or punishment; arbitrary arrest or imprisonment; denial of fair public trial; and invasion of the home." Salvador violates just about every standard in this category—helped mainly by a judiciary described as "rotten" by Deane Hinton, the American ambassador to Salvador: No court has yet convicted even one member of the nation's security forces for murdering a citizen.

But national elections were held last March, and the people opted for peace. More than 85 percent went to the polls. A new constitution is being drafted, and presidential elections are scheduled for 1984: At least the structures of democracy are being erected, which is far more than is happening in Nicaragua.

Politically, the right wing shows signs of disarray. D'Aubuisson can no longer

count on an automatic majority in the Constituent Assembly, and that could translate to continued progress in the land-reform program, which many foreign-service officials have feared will end altogether when its renewal comes up on March 3. In fact, it is a measure of successful American policy that the land-reform program has existed at all. In the last six months, the number of provisional land titles given to peasants has risen from only a few hundred per month to 5,000 every few weeks. "Certification has had a beneficial effect in this sense," admits a Reagan aide who opposed the certification legislation. "The killings may not have declined, but Salvador knows that a good land-reform record is essential to continued certification. Without it, we couldn't point to anything good happening down there."

In the end, though, Solarz is right. A negotiated settlement is the only way out. Despite a doubling of the army's size, the guerrillas have grown in numbers, and their most recent offensive, begun early last month, has taken a heavy toll. The insurgents now control more territory and towns than ever before. None of this should startle the Reagan administration. The C.I.A. long ago predicted that the government couldn't win a protracted conflict, no matter how large the Salvadoran military became. So the war drags on, and as it does, the economy continues to deteriorate. It will be no surprise if the people begin to turn to the guerrillas for answers.

For their part, the Reaganites must again press for passage of the trade preferences contemplated in the Caribbean Basin Initiative. Organized labor killed the trade provisions when they came before Congress last year. But Salvador desperately needs the kind of advantage the C.B.I. can provide—and the American labor movement should restrain its paranoia: Salvador is not Japan.

But, most important, Washington must come to understand that a negotiated settlement can work, and that such a course does not necessarily mean an inevitable leftist takeover.

A cease-fire and an amnesty for everyone, regardless of past crimes, would cool the country considerably. And it is possible to construct an electoral process that would permit the left to participate. The United States believes the leftists would have captured only 15 percent of the vote if they had been permitted to field candidates in the Constituent Assembly elections last year. If that is an accurate estimate of the guerrillas' popularity, then the White House shouldn't worry and Salvador should get on with it. Let the left have its 15 percent—and Salvador might stop at the ballot box that which it will otherwise eventually lose on the battlefield.



NISSAN IS PROUD TO SPONSOR
ABC TV'S TELECASTS OF
THE 1984 SUMMER OLYMPIC
GAMES

© 1981 ABC Inc.
Star In Motion
© 1980 U.S. Olympic Committee



NISSAN STANZA. NO OTHER CAR THIS BIG GETS GAS MILEAGE THIS BIG.

**ONLY AT YOUR
DATSUN DEALER.**

In Italy, Stanza means "room." In America, Nissan Stanza means more passenger and luggage room than a lot of cars with "big" reputations. More room than Cavalier, Escort, Lynx, 32000 and VW Jetta. More than Cadillac Cimarron, Mercedes-Benz 300D, Peugeot 405, BMW 320i, Audi 5000 and Volvo GL. Absolutely!

BETTER GAS MILEAGE, TOO.

Nissan Stanza also means efficiency. A 2-liter NAPS-X engine powers its wind-cheating wedge to the best gas mileage of any car its volume, with surprisingly spirited acceleration.

ADVANCED FRONT-WHEEL DRIVE

Nissan Stanza's weight is distributed almost equally between front and rear wheels.

This balanced stance lightens steering effort and, combined with a precise rack-and-pinion system, lets you move through curves as if on rails.

45 31

EST. HWY. MPG EST. CITY MPG

Gas mileage may vary for different load conditions. Actual mileage will vary depending on speed, weather, roadways, etc. Will probably be less in California (high taxes).

riding smoothly and with a long wheelbase and independent suspension.



Nissan Stanza stands for quality and quality for a Nissan. We are driven to bring you more miles per gallon and more years per car.

**YOU CAN CROSS YOUR LEGS IN
THE BACK OF A NISSAN STANZA.**

Both 2- and 4-door Nissan Stanza hatchbacks treat five adults to something you'd never expect in an economy car: stretchout comfort.

**DATSUN
WE ARE DRIVEN**

Product of NISSAN



IN AND AROUND TOWN

By Ruth Gilbert

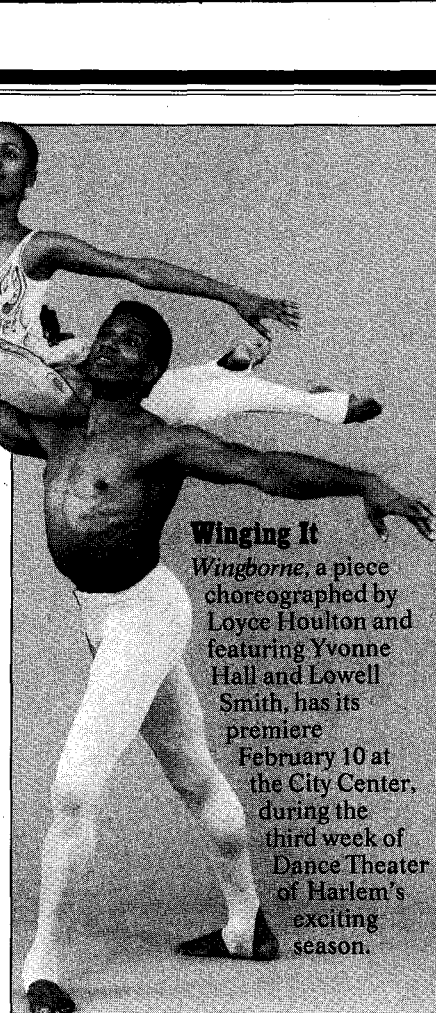
February 7 through 16

S	M	T	W	T	F	S
	7	8	9	10	11	12
13	14	15	16			

Music by black composers from three centuries is featured February 13 in Carnegie Hall's celebration of Black History Month. Karl Malden stars in *Twilight Time*, a Yugoslavian film opening February 13 at the 68th Street Playhouse. And the fabulous Cissy Houston and her daughter, Whitney, sing at Sweetwaters February 15 through 19.

Here's Looking at You

Sam Shepard's rock-'n'-roll musical *The Tooth of Crime* promises to be the big La Mama show of this season, and stars Ray Wise and Jodi Long (left). It begins previews February 11 in the theater, at 74 A East 4th Street.

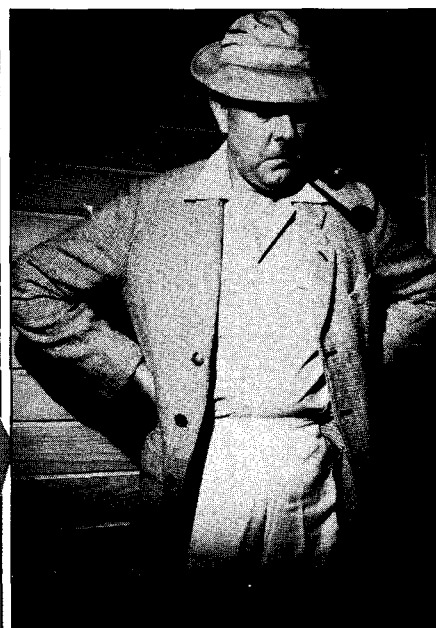


Winging It

Wingborne, a piece choreographed by Loyce Houlton and featuring Yvonne Hall and Lowell Smith, has its premiere February 10 at the City Center, during the third week of Dance Theater of Harlem's exciting season.

Tati Tales

A four-week presentation of four memorable Jacques Tati films is scheduled to begin February 11 at the 57th Street Playhouse. The first is *Mr. Hulot's Holiday* (that is Tati below), then *Mon Oncle* and *Jour de Fête*; the series closes with *Playtime*.



Getting Satisfied

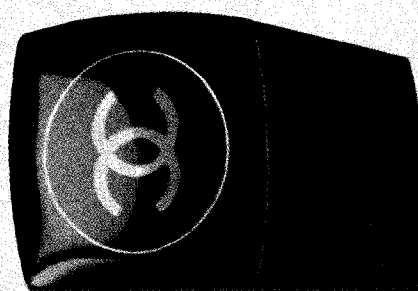
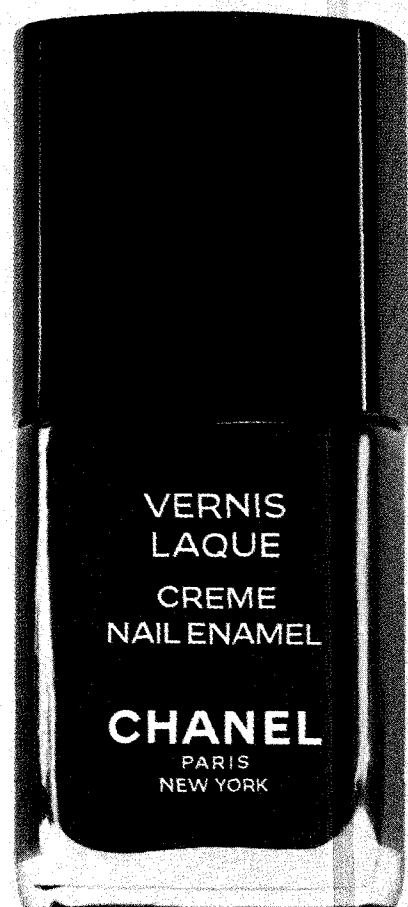
Mick Jagger struts his stuff in *Let's Spend the Night Together*, a film made during the Rolling Stones' historic 1981 concert tour. It was directed by Hal Ashby, and we're told that the technical sophistication alone is reason enough to see it. Your opportunity will come February 11 at the Astor Plaza.



Diva

A series of opera films opens February 13 at the Beacon. The first is *Der Rosenkavalier*, and the marvelous Elisabeth Schwarzkopf (above) plays the Marschallin. Then come *The Magic Flute*, *Eugene Onegin*, *The Tales of Hoffmann*, *Tosca*, and *Boris Godunov*.

Photographs: top left, Jack Vartoogian; bottom left, Carol Rosegg; bottom center, Museum of Modern Art/Film Stills Archive.



CHANEL

INTRODUCING LES FANTASTIQUES.
SHOCKING NEW LIP AND NAIL COLOURS FROM PARIS.

PREMIERING AT BERGDORF GOODMAN

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NEW YORK

THE WAR FOR



CHINATOWN

By Michael Daly

AS NIGHT TURNED TO EARLY MORNING, THE THIRTEEN-year-old named Stephen Chan came into the basement headquarters of the Chinese Freemasons and asked for a ride home to Brooklyn. Told that nobody had a car, Stephen Chan headed across East Broadway to the Golden Star bar. There he found a number of his fellow Freemasons sipping Coca-Colas and eating fried rice with their allies, the White Tigers. Stephen Chan went up to a video game and dropped in a quarter. Just five feet four, he had to stand on a chair to get a clear view of the screen.

At 2:35 A.M., several masked figures appeared in the doorway. There was a flurry of gunshots, and Stephen Chan fell with a wound in the left side of his chest. Five more bullets hit a White Tiger named Michael Tsun as he talked on the pay phone to his girl friend. The guns kept firing, and nine more people sprawled onto the floor. Then, as suddenly as it had begun, the shooting ended. As the gunmen fled, screams came through the haze of gun smoke.

Moments later, a Freemason officer named Joe Chiu burst in. He grabbed the dangling receiver of the pay phone and dialed 911 before he realized that Michael Tsun's girl friend was still on the line. Joe Chiu remembers, "The girl say, 'What happened? What happened?' I say, 'Who are you?' She say, 'Where's Michael? Where's Michael?' I look down and I see Michael lying with his head turned to the side. I scream, 'Michael, Michael.' He say nothing."

After the paramedics had carried out the wounded, the detectives began examining the crime scene. By the doorway were 29 spent shells. By the booths at the right lay the corpse of Stephen Chan. He was on his back, with his arms at his side. The leather jacket and the blow-dried hair that are the mark of the modern warrior in Chinatown only made him look younger. Once again, the politics of this ten-block feudal realm had claimed a young life. And once again detectives began a search for suspects in a world shadowed with secrecy and intrigue.

CHINATOWN. ONE HUNDRED AND TWENTY-FIVE YEARS have passed since an immigrant from Canton province moved into an apartment on Mott Street and opened a tobacco shop on Park Row. A decade later, another gentleman from China opened a grocery store at 13 Pell Street. Upstairs, the grocer opened a gambling hall. Finding an establishment where they could both buy food of their liking and pursue a vice they favored, dozens of Chinese began settling on Pell Street. Others began filling Mott Street.

By 1880, there were some 700 Chinese living in the area. Two years later, the Chinese Exclusion Act barred all Chinese women from admission to the United States. As a result, by 1910 the neighborhood had become a monastery of more than 10,000 men, most of whom came from a poor section of Canton called Toi Shan.

The combination grocery and gambling hall on Pell Street became the headquarters of the Hip Sing Tong. Founded in 1856 in the goldfields of the West, the Hip Sing had originally been the tong, or protective association, of the workingman. In New York, the Hip Sing staked out Pell Street as its turf. An association of merchants, the On Leong Tong, appeared and took over Mott Street. Each tong sponsored gambling houses. And to protect its interests, each tong fielded an army

of *boo hoy dow*, or warriors. More often than not, the two armies were at war. One series of skirmishes left 50 dead, including a comedian who had made jokes at the expense of the Hip Sing. Doyers Street was neutral territory, and this V-shaped alley became known as the "Bloody Angle," the site of more murders than any place in America.

While millions poured into New York from Europe and the Manhattan skyline filled with skyscrapers and the farmland of the boroughs sprouted neighborhoods, Chinatown remained virtually unchanged. The population hovered at 15,000 for



Alan Reingold



The emperors at odds:

For almost a decade, Benny Ong (far left) ruled the Hip Sing Tong empire on Pell Street virtually unchallenged. Last May, college-educated Herbert Liu (above) formed his own tong, the Chinese Freemasons. When three of his followers were killed in a shooting, Liu charged that Ong had been behind it—a charge denied by Ong.

U.P.I.

Photographed by James Nachtwey



Changing styles: Locked for years behind a wall of culture and language, Chinatown has recently welcomed new people and new ways.

half a century. Living behind walls of language and culture, these rural people from Toi Shan created a world with its own government and its own laws. In this domain bounded by Worth Street, Mulberry Street, Canal Street, and the Bowery, a single block was a kingdom.

Then, in 1965, the government opened up Chinese immigration to the United States. Thousands fled the slums of Hong Kong for the place they called Gum Shan, the Mountain of Gold. But within the walled world of Chinatown these new immigrants found overcrowded apartments and jobs working long hours for less than the minimum wage. Most of the men went to work in Chinatown's 200 or so restaurants. Most of the women took jobs in the 475 garment shops. With both parents working, many of the teenagers found themselves alone in a strange city where they did not speak the language. Some of them drifted into gangs—the Ghost Shadows, the White Eagles, the White Tigers, and the Flying Dragons.

And yet, as tough as Gum Shan proved to be, it offered a chance to crawl out of poverty. More people arrived every day, and Chinatown grew into a complex community of 80,000 people from Hong Kong, Taiwan, and the People's Republic. Bursting across Canal Street, the neighborhood spilled into Little Italy. Then it spread along East Broadway into the Lower East Side.

Soon, new arrivals were forced to seek housing in other parts of the city. As a rule, the lower-income families settled in Brooklyn. The middle-class families moved into Flushing and Elmhurst and other parts of Queens, where they were joined by families that had fled the crowded tenements of Chinatown. By last year, the Chinese population in

New York outside Chinatown had reached some 120,000.

Yet Chinatown continued to be the heart of the Chinese community in this city. And Chinatown kept growing. While enrollment in most of the city's elementary schools was dropping, Chinatown's P.S. 124 was filling to 125 percent of capacity. Of the 700 families with children in school there, only 5 were on welfare.

New forces began to mold the community. The International Ladies' Garment Workers' Union moved into the garment shops and brought the wages to more than \$5 an hour. Many of the new restaurants catered less to tourists and more to the growing Chinese middle class. Outside real-estate developers began trying to muscle in. There was a voter-registration drive, and a Chinese junior-high-school teacher was elected to the State Democratic Committee. The eleven Chinese-language newspapers filled with talk of job security

and zoning variances and community planning boards. Last year, one issue that dominated the newspapers was a city plan to build a jail adjacent to the neighborhood. In November, 12,000 protesters marched on City Hall, and it seemed that the Toi Shan hamlet had finally become part of the city of New York.

Then, in the early morning of December 23, eleven people were shot in the Golden Star bar, on East Broadway. In the still form of a thirteen-year-old there was a reminder that part of Chinatown remains behind the walls of its past, invisible to outsiders. With all the union organizers and community activists and middle-class professionals, Chinatown continues to be a realm where emperors of a few hundred feet of pavement play out feudal games of power. Just blocks

**One-block
empires battle
in feudal
power games.**



Generation gap: Until after World War II, immigration laws kept Chinatown an enclave of workingmen. Now its schools are filled.

from City Hall and Police Headquarters and the courts, the Republic of East Broadway was staging a rebellion against the Kingdom of Pell Street.

THE TARGETS AT THE GOLDEN STAR WERE MEMBERS OR allies of a new power called the Chi Kung Tong, the Chinese Freemasons. The leader is a 43-year-old real-estate, insurance, and travel agent named Herbert Liu. One of the new wave of immigrants, he had scrambled from waiter to college student to businessman in just five years. He had then joined the Hip Sing Tong. Just a few weeks later, he had been seized by a scheme to lure investments from Hong Kong. Recruiting a band of merchants, gambling-house operators, and gang veterans, he had declared sovereignty over one and a half blocks of East Broadway.

This maneuver had not been well received in the Hip Sing domain of Pell Street. The boss of the Hip Sing is 74-year-old Benny Ong, known in Chinatown as Chut Suk, Uncle Seven. He had served his tong for almost half a century, and he was now the supreme authority in this one-block empire of fourteen restaurants, seven shops, three travel agencies, and one Baskin-Robbins ice-cream parlor. Benny Ong immediately branded Herbert Liu a *fan gud jai*, a young rebel.

"Sixty year I build up respect and he think he knock me down in one day?," Benny Ong asks.

The day after the attack on the Golden Star bar, 40 young Freemasons occupied Pell Street for four hours. Herbert Liu publicly charged that the carnage had been the work of Benny Ong and the Flying Dragons. Benny Ong denied all responsibility. He did, however, make it clear that he considered the insurrection on East Broadway a serious matter. He comes from an era when only the hidden world of the tongs offered a Chinese man the chance to become more than a coolie. He had himself become a king. Now he was being challenged by a waiter who had gone to college and then defied the one tradition that has preserved the Chinatown of the warlords.

To be a king, you need subjects who believe you are a king.

"The Chinese people, they always obey the boss," Benny Ong says. "But no more. Now, too many people want to be a big shot."

THE MAN WHO IS NOW THE KING OF PELL STREET BEGAN his life in 1909 as the seventh of nine sons fathered by a brickmaker in the Toi Shan town of Harbin. The town was never far from famine, and at the age of twelve, Benny Ong emigrated to New York. Here, his brother, Sam, was working on a delivery truck. Benny Ong took a \$2-a-week job in a laundry.

When he turned eighteen, Benny Ong followed his brother into the Hip Sing. Due to the Exclusion Act, Chinatown was 90 percent male, and some of the young men patronized the prostitutes who worked Chatham Square. Benny Ong sought thrills in the gambling halls. And as a warrior of the Hip Sing, he found considerable excitement in the tong wars.

"I was a pretty wild kid," Benny Ong says. "When I was young, I have a hot temper."

And yet, whatever provisions of the Penal Code of the state of New York he may have violated, Benny Ong was never accused of transgressing the laws as laid down by the Hip Sing Tong. Among the foremost of these was the tenet that young men should respect their elders.

"When old person say do something, I do it," Benny Ong remembers.

As he entered his twenties, Benny Ong sometimes stopped by the Four Five Six Restaurant, on Chatham Square. There he encountered Irving Berlin, Eddie Cantor, and other celebrities from the world of the *bak guey*, the white ghosts. He was particularly impressed by the two-tone suits worn by Mayor Jimmy Walker. He says, "He dress like a playboy. I say to him, 'What you throw away, throw away to me.'" On another occasion, Benny Ong ran into Bing Crosby. "He come down and I say, 'Sing me a song.' He say, 'Buy me a drink.'"

In 1935, Benny Ong was arrested in connection with the



Signs of the times: Eleven Chinese-language newspapers carry talk of zoning variances, job security, and planning-board meetings.

death of a man in a midtown hotel. Some people in Chinatown believe he was innocent and went to jail rather than implicate another member of the Hip Sing Tong. He says, "I didn't do it. . . I no stool pigeon." He was convicted and sentenced to a term of 25 years. He was paroled from Clinton prison in October of 1952. Now 41 years old, he returned to Chinatown.

"I come out of prison, I say, 'Look at all my youth, wasted for nothing,'" Benny Ong says.

While Benny Ong was in prison, the War Brides Act of 1946 had allowed a trickle of Chinese women into the country. The prostitutes had begun to vanish from Chatham Square, and Benny Ong now saw Chinese couples with children on the sidewalks. Benny himself got married, and of his wife he says, "She's the boss. She take care of me. Otherwise, I be dead duck."

By then, Benny Ong's brother had become the leader of the Hip Sing Tong. A reserved, formal man who seemed to plan each of his actions with great care, Sam Ong apparently saw little sense in the mayhem that still raged between the warriors of the two tongs. After all the killing, the On Leong still ruled Mott Street and the Hip Sing still ruled Pell Street.

In 1960, Sam Ong initiated negotiations with the On Leong. After talks as complex as those between world powers, the two tongs signed a formal peace treaty, thereby ending 61 years of warfare. For a time, Benny Ong was able to devote his attention to the quiet operation of a gambling house on Pell Street.

"Gambling doesn't mean anything," Benny Ong says. "I used to own gambling house. What's the difference?"

IN THE LATE SIXTIES, AS IMMIGRATION QUOTAS FOR THE Far East were relaxed, Benny Ong watched the poor of Hong Kong flood the streets of Chinatown. Thousands of new faces passed along Pell Street. And in 1969, one of those faces belonged to the former merchant seaman and Hong Kong police officer named Herbert Liu.

Then 28, Herbert Liu had settled with his mother and his two sisters into a studio apartment on Madison Street. The three women shared a double bed. He slept on a cot. He remembers having difficulty believing that this was the same country he had seen in the movie houses of Hong Kong.

"Before I come here, all I see of the America way is in the movies," Herbert Liu says. "It make me feel just like heaven. All the people have Cadillac, garden house. I come over here, I just see the beggars. So dirty."

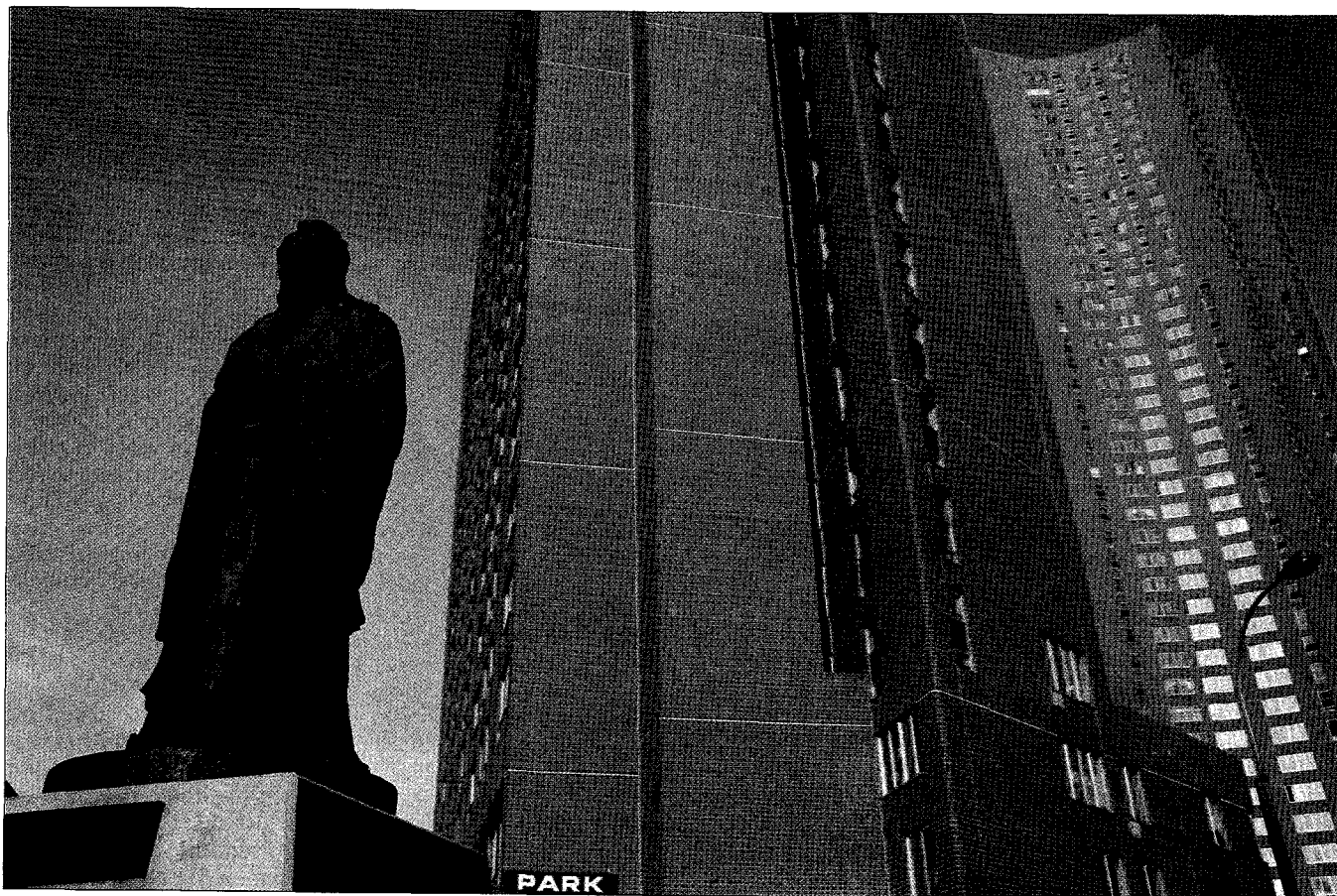
Through a friend, Herbert Liu soon landed a job at the May Wah restaurant, on Route 23 in New Jersey. Like most of the suburban restaurants, the May Wah shuttled its workers to and from Chinatown by van. As he rode along Route 23, Herbert Liu got his first glimpse of the big houses from the movies.

"I decided, if I work, I can make it," Herbert Liu says.

At the start of his first shift, Herbert found himself in the curious position of being unable to recognize the food in a Chinese restaurant. The chow mein here came with hard noodles and bore no resemblance to the chow mein of Hong Kong. He had never heard of lobster sauce. He also proved unable to manage a full tray or to lay out silverware. After a few days, he was let go. In two months, he was fired by a total of six restaurants.

"I don't know what to do," he remem-

**The poor
of Hong Kong
began to fill
Pell Street.**



Community monuments: Looming over a statue of its namesake, publicly financed Confucius Plaza is a new outlet for a growing population.

bers. "I work two or three days and they find I know nothing. I get discharged."

Finally, Herbert Liu mastered the mysteries of waiting tables and went to work at the Sun Luck restaurant, on East 55th Street. He earned \$250 a week serving such customers as David Rockefeller and Spiro Agnew. On his days off, he hopped a van and picked up an extra \$25 working at a restaurant in Syosset, Long Island.

At both places, most of the men seemed resigned to spend their lives working as waiters. Herbert Liu had other notions. He began answering want ads in the Chinese newspapers for bank tellers and bookkeepers. He remembers, "I try for office job, and they ask me, 'Where your diploma?' I feel if I make my life in America, I go to the school and have an education."

Still waiting tables full-time, Herbert Liu enrolled at La Guardia Community College, in Queens. He was older than most of the students, and he spoke little English. In math and in the courses with multiple-choice exams, he did well. The courses that required writing were agony. He remembers, "Two or three term paper each semester. That kill me. When people write ten or fifteen pages, I only write three."

In 1974, Herbert Liu graduated with a degree in accounting. At first, he worked as a \$150-a-week bookkeeper at a day-care center in the basement of the Presbyterian church on Henry Street. Then he took a \$250-a-week position with a Chinatown real-estate agent. His duties included collecting rents in more than 30 buildings, and he spent much of his time going from one overcrowded apartment to another. In one, he saw six people living in a single room.

At his office, Herbert Liu began receiving visits from hard-looking teenagers who wanted money. All over Chinatown, the gangs were shaking down restaurants and businesses. And in the streets where *boo hoy dow* clad in chain mail once battled with hatchets, kids in bulletproof vests now blazed away with automatic pistols. There was a massacre at the Co-Luck restaurant, on the Bowery, and a shoot-out in the lobby

of the Pagoda theater, on Chatham Square. Gangs began competing at the schools for recruits. Some youngsters joined one gang out of fear of the other. Others were lured by the promise of easy money, girls, and prestige. Many earned a regular salary at the gambling houses reportedly operated by associates of the Hip Sing and the On Leong.

"Whenever hear shooting on the side, next day hear shooting on the other side," Herbert Liu says. "Seems no end of it."

In 1979, Herbert Liu started going to Atlantic City with a friend who was a heavy gambler. At Caesars Boardwalk Regency casino, he met some of the executives and told them that there were many big players in Chinatown. He suggested that if a restaurant could shuttle Chinese waiters, a casino could shuttle Chinese gamblers. Soon there were 100 buses a month rolling out of Chatham Square. Herbert Liu received a bounty of \$200 on each run, and just a decade out of Hong Kong, he was on his way to becoming a wealthy man.

Then Herbert Liu apparently decided to see if his good fortune would carry over onto the gaming tables. His only previous experience in wagering had been the racetrack in Hong Kong, and in a few reckless hours in Atlantic City he lost more money than he had made in thousands of hours of waiting tables. Any immediate hope of earning it back vanished as other operators capitalized on his idea and edged him out of the bus business.

"It was a very painful experience," Herbert Liu says.

BY THEN, HERBERT LIU HAD BECOME CASUALLY ACQUAINTED with Benny Ong, who had taken over as the boss of the Hip Sing following Sam Ong's death from cancer in 1974. Ong had since become close to the leader of the Flying Dragons gang, adopting him as his "godson." Even prominent members of the community were afraid of arousing the ire of the gangs. By uniting a leader of a gang with the influence of the tong, Benny Ong became one of the most powerful men in Chinatown. And he was now recruiting college graduates

who spoke good English, men he called "educational-type people."

And so, when Herbert Liu came down Pell Street one day last March, Benny Ong called him over. Herbert Liu sat down in Benny Ong's office. For a while the two men made small talk. Then Benny Ong invited Herbert Liu to become a member of the Hip Sing Tong. Benny Ong remembers, "I just say, 'You got no tong—why don't you join us?'"

At 4 P.M. the following day, Herbert walked into the Hip Sing building, at 16 Pell Street. Wearing a tie and one of his

Hong Kong, he learned that a financial panic had hit his native city. The British lease there is due to expire in 1997, and the wealthy were scrambling to invest their money in America. Up on Mott Street, the On Leong had made some efforts to attract this new cash. But down on Pell Street, such schemes were met with little enthusiasm from the Hip Sing. Benny Ong called the Hong Kong investments "somebody else money" that was "too much headache."

"Benny is still in 1930," Herbert Liu says. "He thinking years of money from the one street. I am thinking big money in my mind."



Playing mah-jongg: Behind the world of headlines and tourists, Chinatown's life goes on.

best suits, he went up a narrow flight of wooden stairs to a room on the fourth floor. In the middle of the room was a 30-foot table covered with green felt. To the right was a gold altar bearing a small statue of Kwan Kung, the red-faced general of legend who represents loyalty and rightness. On one side of the altar was an American flag. On the other was the flag of Taiwan. Above hung a black-and-gold plaque that had been presented to the tong by Chiang Kai-shek.

One of the Hip Sing elders stepped up to the altar and burned a stack of yellow paper. Herbert Liu understood this to be an offering of money to the ghosts of hell. The elder then instructed Herbert Liu to kneel, and led him in reciting 36 oaths of loyalty. This done, Herbert guaranteed his good luck as a new member of the tong by stepping over a pair of swords that had been laid across each other on the floor. Paying the elder a \$30 fee, Herbert Liu then went back to his office.

"I tell them even American president swears only a few words," he remembers. "He doesn't need those kind of 36 rules and all these things."

A few weeks later, Herbert Liu returned to the Hip Sing building for his first monthly meeting. The treasurer gave a financial report, and the meeting then went on to other matters of tong business. And to Herbert Liu it was immediately apparent that there was only one important man in the room.

"Most of the member sit like they have hot dog in the mouth," Herbert Liu says. "They say almost nothing, just 'Whatever Benny say is okay with us.' Is not like a meeting. Is like I go over there and have a lesson."

In the days that followed, Herbert Liu began to toy with a new way to make a fortune. From a gambler visiting from

Renting the basement of 52 East Broadway, the Freemasons opened a combination headquarters and gaming hall. They paid a contractor \$4,000 to install a linoleum floor and a suspended ceiling. They put gaming tables in the back. On the far wall they hung a small wooden altar with offerings to the dead of fruit and tea and gingerroot. In the corner, there was a stove, and they retained an elderly man to cook \$2 meals for the players. The gang veterans lounged by the front. One of the younger members, thirteen-year-old Stephen Chan, often did his homework at the metal desk near the door.

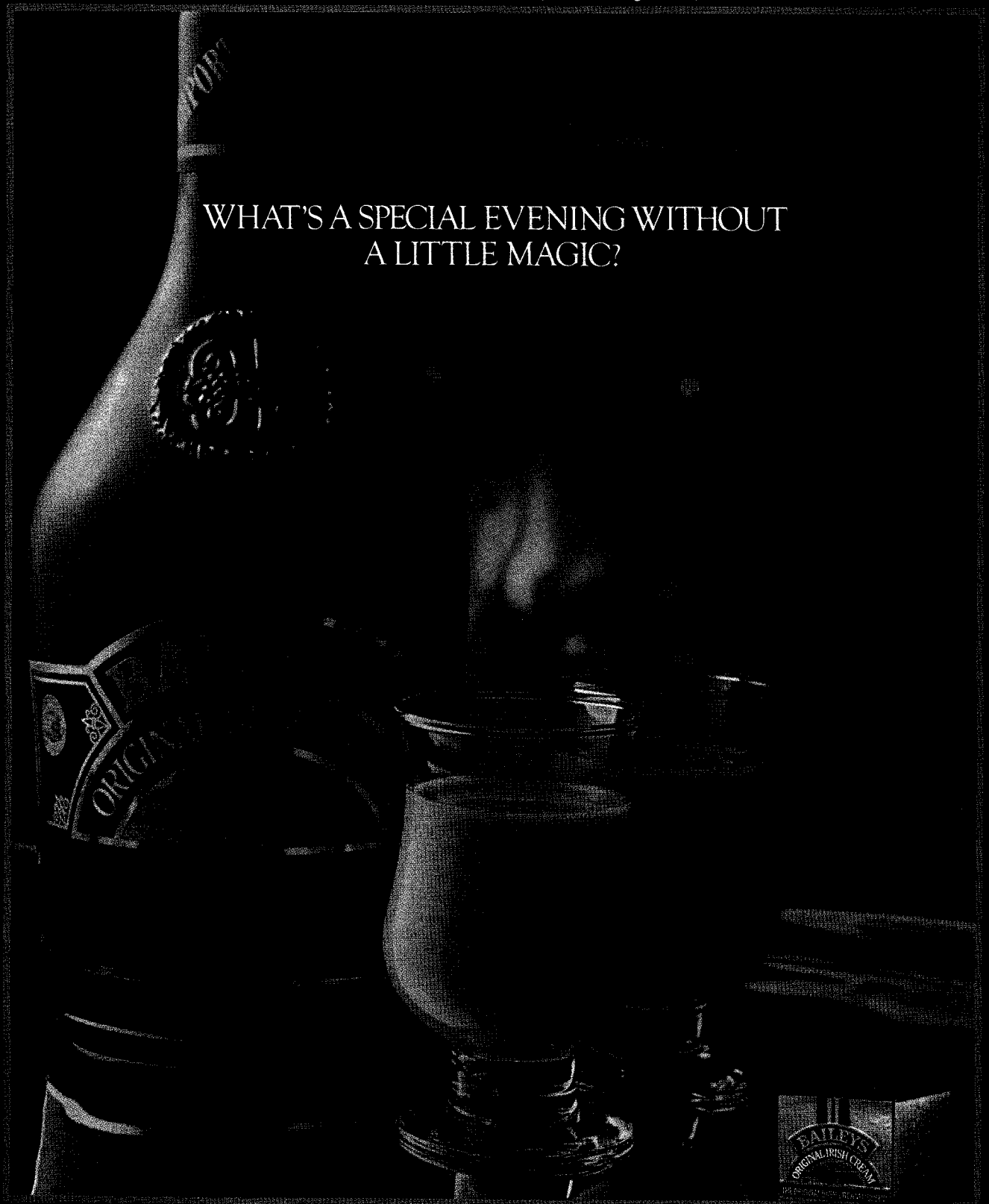
In the days that followed, one of the older members schooled Stephen Chan and the other novices in the basics of survival. Never travel in a large group. If you go out in a group of four, split into pairs and cover both sides of the street. At the movies, break into squads, with one at the front and one at the back. In a restaurant, always sit facing the front door. The troops were issued telephone beepers so they could be summoned in an emergency. When a member's birthday came up, the others gave him gifts and took him to dinner.

At the same time, the businessmen of the association filed the preliminary papers for the creation of a savings-and-loan bank they hoped would handle investments from Hong Kong. Some of the older Freemasons opened a casino on West 38th Street. The spot was more elaborate than the gambling dens of Chinatown, and the Freemasons apparently hoped it would lure wealthy visitors from Hong Kong.

The Ghost Shadows gang, from the On Leong domain of Mott Street, expressed some concern about the intentions of the Freemasons. A sit-down was

**'Benny is
still in 1930,'
says his rival,
Herbert Liu.**

WHAT'S A SPECIAL EVENING WITHOUT
A LITTLE MAGIC?



Baileys. A unique taste so silken, so full of character,
only one word can describe it. Magic.

Perhaps it's that taste of magic that has made Baileys
America's fastest growing liqueur.

BAILEYS. TASTE THE MAGIC.



Promised land: *The lure of the Mountain of Gold.*

held in the cocktail lounge of the Grand Hyatt hotel, on East 42nd Street. Herbert Liu vowed that he had no designs on the territory of the Ghost Shadows. The leader of the Ghost Shadows promised to respect the turf of the Freemasons. This domain included the Pagoda theater, on East Broadway, and the Ghost Shadows agreed to telephone the Freemasons before any of their troops went to the movies there.

No such meeting was held with the powers of Pell Street. By creating a rival tong, Herbert Liu had violated the oaths of loyalty he had taken before the altar of Kwan Kung. And among the teenagers he had recruited into the Freemasons were renegade Flying Dragons who had been expelled for staging unauthorized shakedowns. As boss of the Hip Sing and mentor of the leader of the Flying Dragons, Benny Ong could not have been happy with Herbert Liu.

"I tell him, 'When you go up stairs, you walk little by little,'" Benny Ong says. "'You go up too fast, you fall down.'"

EARLY IN THE MORNING OF DECEMBER 23, Herbert Liu came out of the Freemasons' casino on West 38th Street and headed home to Chinatown. Usually he followed a night at the casino with a drink at the Golden Star bar. But a few days before, a friend had warned him to vary his routine, and he now drove straight home. Twenty minutes after he walked into his apartment, at Confucius Plaza,

the telephone rang. Eleven people had been shot at the Golden Star.

The survivors assembled at 9 East Broadway. When Herbert Liu came in, young men were punching walls. Three of their friends had been killed, and there were screams for revenge. One young man smashed a chair over a table. A bookkeeper who had dreamed of multi-million-dollar business deals, Herbert Liu found himself at the head of an army of street kids who were ready to go to war.

"They can get ten machine guns and just kill a lot of people so easy," Herbert Liu says. "I don't have to say anything. Just say nothing and they would do it. To get crazy kids to do something is easy. To control these kids is not easy."

That afternoon, the Freemasons went from hospital to hospital, visiting the wounded. At 4 P.M., a band of about 40 Freemasons marched across Chatham Square and into the Pell Street empire of the Flying Dragons and the Hip Sing. From his office, two doors away, Benny Ong made a telephone call instructing the young men of Pell Street to stay indoors. Unchallenged, the Freemasons deployed along the sidewalks. They remained for four hours before heading to the Silver Palace restaurant, on the Bowery, for a feast.

"That day, if I don't stop, it be very bad story," Benny Ong says. "If I say, 'Yeah, let's fight them,' ohhhh, that be bad. They all want to get him. I say, 'No, don't do it. Anybody get him, they blame on us.'"

Later, the detectives came into Benny Ong's office to ask him about the shooting. Benny Ong remembers, "They say, 'What do you think?' I say, 'I don't think.'" In the days that followed, the detectives were unable to uncover any immediate evidence that Benny Ong was involved in the massacre. And saying "I am not behind the Flying Dragons," Benny Ong took the position that such carnage was, if nothing else, impractical.

"Shoot one guy, easy, nobody know," Benny Ong says. "Shoot many people, everybody know. Trouble."

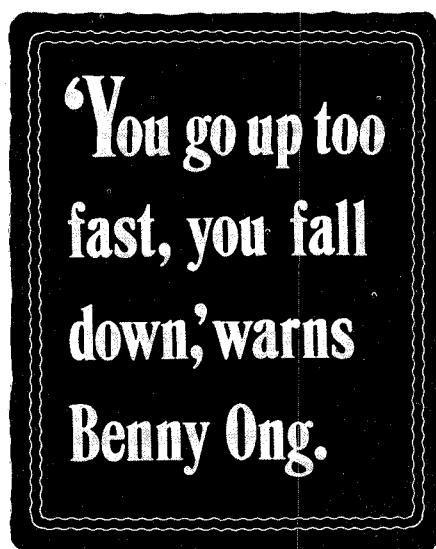
Over on East Broadway, Herbert Liu sat in his office with a pistol strapped to his ankle. There seemed to be little hope of luring Hong Kong investors to a battle zone, and the businessmen began to drop out of the Freemasons. Plans for the savings-and-loan bank had to be postponed. The police raided the casino on West 38th Street. The hospital bills of those who had been wounded in the shooting were coming in. And everywhere people were saying that there would be more violence before the Chinese New Year, on February 13.

"All I want was to do business in Chinatown," Herbert Liu says.

Yet, as the time neared when the Year of the Dog would become the Year of the Boar, life went on in Chinatown as before. The older Chinese worshipped in the Grace Gratitude Buddhist Temple, played fan-tan in the basement of 66 Mott

Street, and listened to Chinese soap operas on Chung Wah radio. The younger Chinese got permanents at Tang's Hair Design, danced at the Good Fortune nightclub, and sat in the Hoy Hong restaurant to *yum cha*, chat over tea.

On a Sunday, a kung fu school staged a lion dance in Chatham Square. One teenager pulled on a papier-mâché lion's head, and a second slipped under the trailing cloth to become the body. With the clash of cymbals and the pounding of drums, the lion came to life. Twenty-five-foot chains of firecrackers exploded, and a second lion leaped into the haze of gun smoke. The first lion raised its head in challenge, and the second crouched as if to attack. And, to an outsider, this all seemed something out of a distant past of warlords and warriors.



Perugina. One of the great Italian tastemakers.



David by Michelangelo... Chocolates by Perugina.



PERUGINA®

More great taste from Italy.

Perugina Chocolates, 636 Lexington Avenue, New York, New York 10022

Masterpiece Theater

By Jesse Kornbluth

Bernier brings art to life.

WHAT IS SURREALISM?" In Hartford, the chairman of the fine-arts department at Trinity College is usually willing to entertain this question. Lying on the beach in Venice with friends on a brutally hot afternoon in the summer of 1969, however, Michael Mahoney decided to feign sleep.

This created a certain lull in the conversation.

Rosamond Bernier filled it with a twenty-minute discourse on surrealism.

When she stopped talking, a wide-awake Mahoney cried, "Tape it! Come give us a lecture on that subject!"

Bernier didn't take the invitation seriously: She knew she wasn't an academician. In her twenties, she'd been the European features editor for *Vogue*. For the past fifteen years, she'd been co-director of *L'Oeil*, the French arts magazine she'd founded with her husband, Georges Bernier. Then, "like Pompeii," her marriage had ended. Now she was living in New York and not doing much of anything.

Back at Trinity, Mahoney thought about his friend's impromptu monologue and decided it was the most extraordinarily well-informed, perfectly modeled and developed lecture he'd ever heard. He repeated the invitation. And Rosamond Bernier agreed to give fourteen lectures on twentieth-century art at Trinity.

Bernier approached these lectures like magazine assignments. She assembled references from the history and literature of each period, selected appropriate music, and, at Mahoney's sug-

gestion, dragged her Paris clothes out of the closet.

Because Bernier had over the years become friendly with Picasso, Miró, Matisse, Léger, Braque, and Ernst, Mahoney expected that her lectures would be more anecdotal than scholarly. What he did not anticipate was that the neophyte teacher coming to Trinity to distract herself from what she described as a nervous breakdown would talk in *exactly* the same way as she had on the Lido in Venice. "It was like 'Let me have a conversation with you about this subject that interests me *profoundly*, and I hope a *few* things I have to tell you about it will interest you,'" Mahoney says. "Before you knew it, you were simply mesmerized."

Trinity led to Rice University, in Houston, and Rice to the Metropolitan Museum, where Bernier has been lecturing for the past decade and where, on February 16, she will begin a four-lecture series called "Taste at the Top." A repeat of last fall's sold-out series, it too was sold out a week after tickets went on sale. And those 700 ticket holders are only the tip of the Bernier cult; on the nights of her lectures, as many as 150 would-be ticket buyers will cluster outside the Rogers Auditorium in the hope that a few subscribers will fail to show up.

If Bernier has become a phenomenon, she has done it without virtue of publicity. In part, this is because she has never worked at promoting herself (she only recently signed up with a lecture agent). In part, it is because she is married to New York *Times* art critic John Russell; since Russell has been understandably

Objets d'art: Rosamond Bernier at home, wearing a gown Oscar de la Renta designed for her.





JENSEN

AUDIO + VIDEO™ COMPONENTS

We call it Audio + Video™. And it is home entertainment so extraordinary, so amazing, it will send shivers up your spine.

That's because Jensen Audio + Video is like nothing you've seen or heard before. You don't just sit and watch it... you experience it.

It begins with the heart of the system, the AVS-1500™ receiver. This single component combines a 133 channel, cable-ready video tuner. An AM/FM tuner. And a high power integrated amplifier. The AVS-1500 lets you do some truly amazing things. For example, with the press of a single button, you can control the audio and video elements of a stereo simulcast. And you can do it from across the room. Because the audio and video functions can be operated by wireless remote control.

Jensen Audio + Video also brings high fidelity sound to your favorite television programs and movies. Imagine

the sound track from JAWS® with the same impact in your living room that it had in the theater.

Then there is the high resolution 25" video monitor. The color and clarity of its picture will make movies seem so real, you can almost smell the popcorn.

Since Jensen Audio + Video is a component system, you needn't buy it all at once. Start with the receiver and specially engineered video speakers. Use them with your current audio components and color television. Add the video monitor next. Or perhaps the stereo video recorder. Whatever suits your needs and your budget.

To really

understand what

we mean by "goose bumps," you'll have to visit your Jensen Audio + Video retailer for a demonstration. See it. Feel it. Experience it.

For the location of the retailer nearest you, see the adjoining listings.

Audio + Video and A/V are trademarks of Jensen Sound Laboratories.
JAWS is a trademark of and licensed by Universal City Studios, Inc.



Jensen introduces goose bumps.

Get goose bumps from these Jensen Audio+Video Retailers:

AUDIO GUILD
Englewood, NJ

AUDIO HEIGHTS
Brooklyn

BRYCE AUDIO
Manhattan

DESIGNATRON
Hicksville, NY
East Setauket, NY

LYRIC HI FI
Manhattan

MARRT ELECTRONICS
Cedarhurst, NY

RABSON'S
Manhattan

STEREO WAREHOUSE
Paramus, NJ

HARVEY SOUND
Manhattan

**ENVIRONMENTAL SIGHT
AND SOUND**
Manhattan

MEDIA ROOM
Riverhead, NY

JENSEN®
AUDIO+VIDEO™
COMPONENTS

“...Each of Bernier's art lectures is like hundreds of individual conversations...”

reticent to tout her to his colleagues, the last time she was written about in the newspaper of record was in the announcement of their marriage, in 1975.

Whatever the reason, Bernier finds herself pinioned, not for the first time, by irony: Praised and fêted in dozens of cities across the country, she is practically unknown in New York.

Only now does Bernier write her text—and, unlike many lecturers, memorize her introduction. Memorization isn't necessary for the slides; having already spent more than a month with them, she knows exactly what she wants to say about each pair.

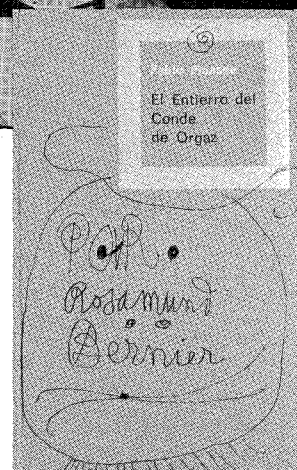
On the day of the lecture, she goes to the museum to check the projector, the



THE LECTURER'S method is to collect slides, write a text, rehearse. This is also Rosamond Bernier's method. Where Bernier differs from the rest is in the intensity of her preparation.

Many museum lecturers use slides from the museum's library. Bernier does not. "I don't want just the masterpieces," she says. "I want a letter written by Mallarmé and a photo that Degas took of Mallarmé. If I'm preparing a lecture on gardens, I'll remember that in the Hamburg museum there's a pendant showing the Virgin sitting in a rose arbor. So it takes me weeks to get my slides."

Now begins the real work. Most lecturers use a single slide projector; Bernier, trained by magazines to think of left and right pages, uses two. "I'll start with 400 slides, knowing I've got to get down to 144, or 72 pairs. I put them all out on light boxes like a layout person. Then I make sequences. There's got to be a rising line, a falling line, every now and then an area of repose—some black-and-white drawings, some photographs—and then, boom, something big and strong. And, always, what I call *la chute*. I've got to end nicely."



Fans: Picasso and his future wife, Jacqueline Roque (above), reading Bernier's magazine, 1957; left, a book he wrote for Bernier, 1970.

lights, and the microphone. She does not need to check the slides to make sure none will be projected upside down—each one has a red dot in the corner so the projectionist can tell they've been correctly inserted. Still, she checks the slides.

At this point, there is nothing left to do—and Rosamond Bernier is terrified.

In the cab, John Russell holds her hand. Backstage, he paces with her. Not a word has passed between them for hours. Then the music builds toward its climax—"the baldest show-biz approach; I put *everything* on my side"—and Russell silently hugs her and goes to his seat.

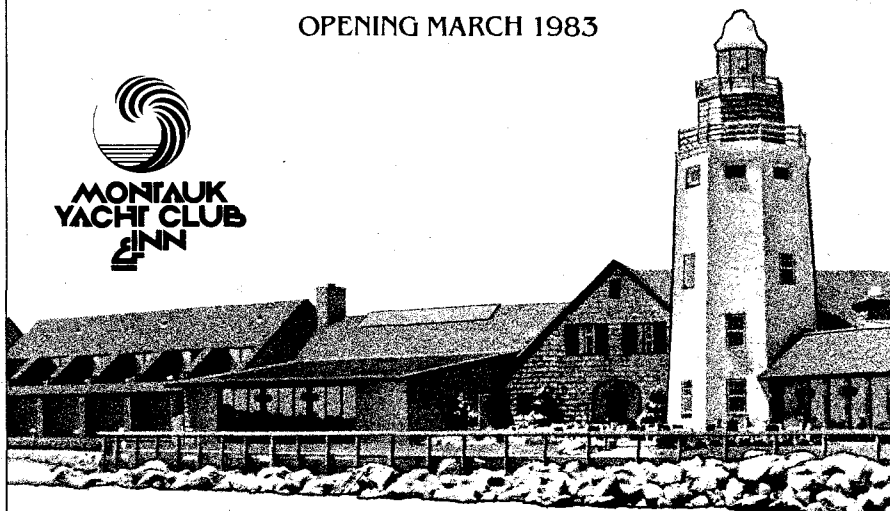
The instant the music ends, Bernier strides onstage, tall, radiant, an elegant lady in an Oscar de la Renta gown.

"Hello! Good evening!" she begins as the audience quickly quiets. "One of the world's most civilized cities was brought to a state of near perfection by someone who was reared in a small town, had no looks to speak of, had no ear for music, and initially knew nothing of art or

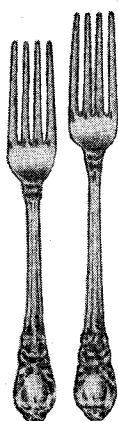
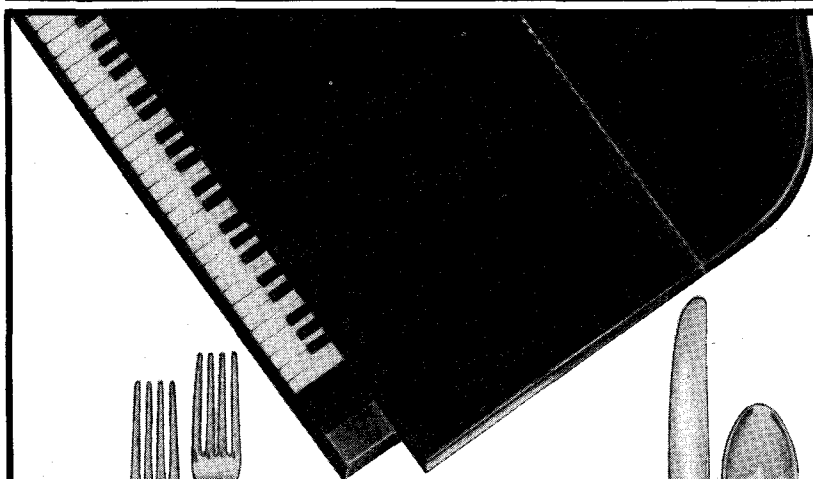
**"They just added 5 new villas
(23 luxury rooms and suites).
A refreshingly inadequate way of keeping
supply up with demand."**

The Montauk Yacht Club & Inn.
A finite number of guest rooms for
a finite number of guests,
and we pledge to keep it that way.

OPENING MARCH 1983

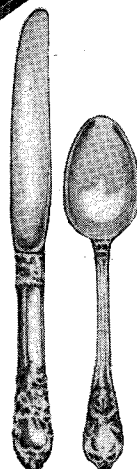


Managed by Conference Environments Corporation.
Tennis, golf, biking, sailing complimentary. Executive Conference Facilities Available.
The Montauk Yacht Club & Inn, Star Island/Montauk, New York 11954 (212) 895-6446, (516) 668-3100



**New York's
Turn of the Century
Dining Experience**

Entertainment daily, Lunch & Dinner.
Brunch Saturday & Sunday.
Fashion Show during Sunday Brunch.
Enjoy our Continental Breakfast
now being served 10:00-11:30
Monday through Friday, then visit
our Men's and Women's Boutique.

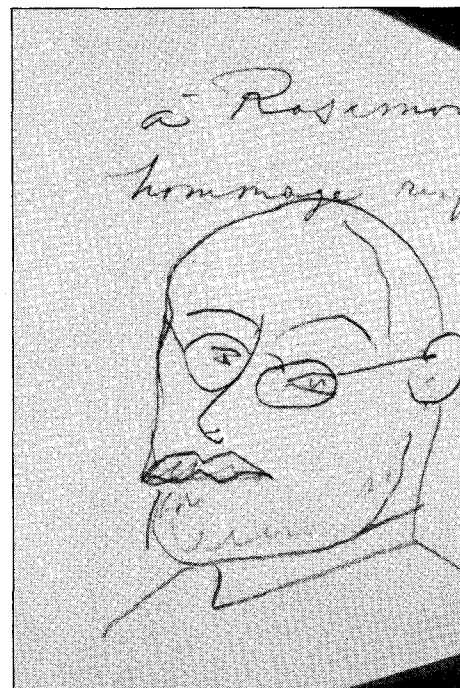


AGORA

Men's & Women's Boutique 860-3425. Restaurant, Cafe & Ice Cream Parlour 369-6983.
87th Street and 3rd Avenue. Open 7 days a week till quite late.

architecture. The city in question is St. Petersburg in the second half of the eighteenth century, and the person in question is Catherine the Great. Catherine the Great was one of the most important people in Russian history, but she was no more Russian than I am, and her name wasn't Catherine."

The audience laughs. The projectionist flashes the first pair of slides. An hour later, having completed what seems to her listeners like 700 individual conversations, Rosamond Bernier exits to a standing ovation.



Best wishes: This Matisse self-portrait w

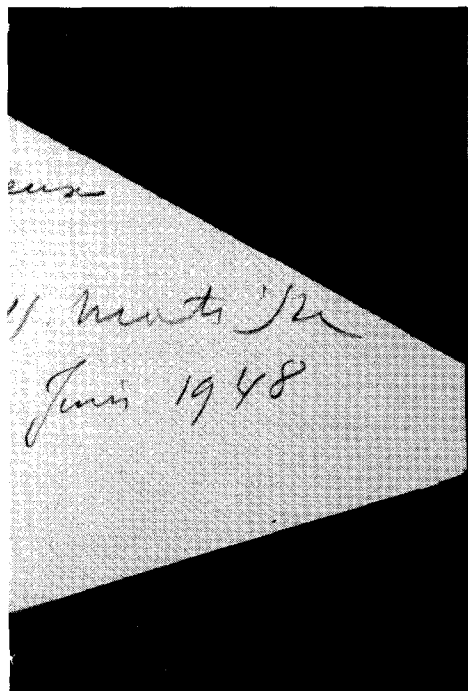
WONDERFUL AS BERNIER'S lectures are, the greater wonder is that she does them at all. Her mother died when she was eight. Her father, Samuel Rosenbaum, a busy lawyer who served as vice-president of the Philadelphia Orchestra, entrusted her to a series of governesses and "expensive and inadequate" schools. In her teens, she contracted tuberculosis. When she recovered, she went to Sarah Lawrence, but left at nineteen to marry a real-estate developer named Lewis A. Riley (now married to Dolores del Rio) and moved to Mexico.

A few years later, the marriage having soured, she traveled to New York and met three *Vogue* editors, each of whom offered her a different job at the magazine. "The only one I wanted to accept was assistant features editor, because I was interested in books and the arts. Edna Chase got a look at me and said, 'You're a fashion editor.' I tried to tell her I knew nothing about clothes and cared less. She said, 'I know a fashion editor when I see one.'"

Taking Chase's verdict as the hand of

destiny, she traded Mexico and marriage for the Paris collections. But at the Hôtel Pont-Royal, she found Sartre, de Beauvoir, and Miró. Fashion couldn't compete. "With the nerve of the ignorant," she returned to New York to demand a job that would allow her to report on the arts as well as fashion. To her astonishment, *Vogue* sent her right back to France.

This time, she met and married Georges Bernier, a former diplomatic correspondent who shared her interest in the arts. Noticing that there were no



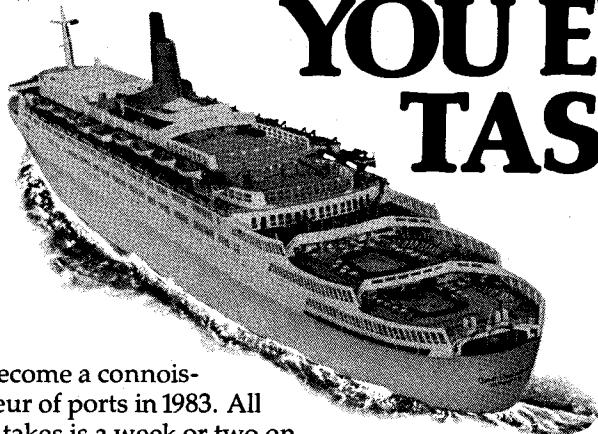
le into a poster for her 1972 Paris lectures.

popular arts magazines, the Berniers began to talk of starting one. "What we wanted to do was bring first-rate material in the arts to the attention of people who weren't specialists," she explains. "Our motto was 'Tous les arts, tous les pays, tous les temps.'"

In other hands, *L'Oeil* would have been the riskiest of ventures. But by 1955, when the magazine put out its first issue, Rosamond Bernier was friendly with the biggest names in European art. "I spent a lifetime listening—it may not seem that way now—and I was genuinely interested in their work," she says. "All through my professional life I've found that if you're really interested in what people are doing, they are extraordinarily generous."

It was Picasso who ensured the magazine's first success. "He loved that I spoke Spanish, and so he sent word that he had a present for the magazine—an introduction to his sister in Barcelona. She'd kept for him a great many works never seen or published. They'd been there since 1917, when he was in Barcelona and in love with a dancer from the Ballets Russes. When he left, he stored the work he'd done there with his

INTRODUCING THE BEST PORTS YOU EVER TASTED.



Become a connoisseur of ports in 1983. All it takes is a week or two on the legendary QE2. The ship that is as grand as people say she is. So come and drink in the experience that turns a cruise on the QE2 into unforgettable memories.

EUROPEAN PORTS

Canary Islands, Mediterranean, Iberia, North Cape (Scandinavia). 6, 7, 10 or 12 days. During April, May, June, July, September, October. From \$1,025 to \$6,350.

CARIBBEAN PORTS

Bermuda, Nassau, St. Thomas, St. Kitts, Barbados, Martinique, St. Maarten, San Juan. 7, 10, 11 or 14 days. During October, November, December, January (1984). From \$1,195 to \$10,175.

CANADIAN PORTS

Quebec, Saguenay. 7 days. August 7. From \$1,195 to \$3,600.

PARTY PORTS

Philadelphia to nowhere. 3 days, May 5. New York to nowhere. 3 days, June, August, October. From \$585 to \$940.

SAVINGS AND CONVENIENCE

For the Caribbean, Canadian and Party Cruises which depart from New York, there's either *free* one-way airfare on those seven days

and up, or *free* round-trip buses to and from pier from 21 Northeast cities. Or *free* parking at pier. Plus attractive low rates for families, friends and singles. Third and fourth in cabin at 50% and 25% of minimum respectively. And for European cruises, you have the option of flying to and from the QE2 at half the cost of the lowest round-trip airfare. Or combine a cruise with a transatlantic crossing and get *free* one-way airfare, a savings of up to \$1,800.

Contact your Travel Agent for a free brochure. Or call Cunard at (212) 661-7777. Or mail the coupon below.

British Registry

All rates are per person, double occupancy and subject to change. Free one way air on European cruises must be on British Airways and restrictions apply. Free one way air on 7 day or longer cruises are based on purchase of a "J" grade cabin and based on lowest excursion fare in effect.

CUNARD P.O. Box 999,
Farmingdale, N.Y. 11737

Please send me a free color brochure on 1983 cruises.

Name _____

Address _____

City _____

State _____

Zip _____

My Travel Agent _____

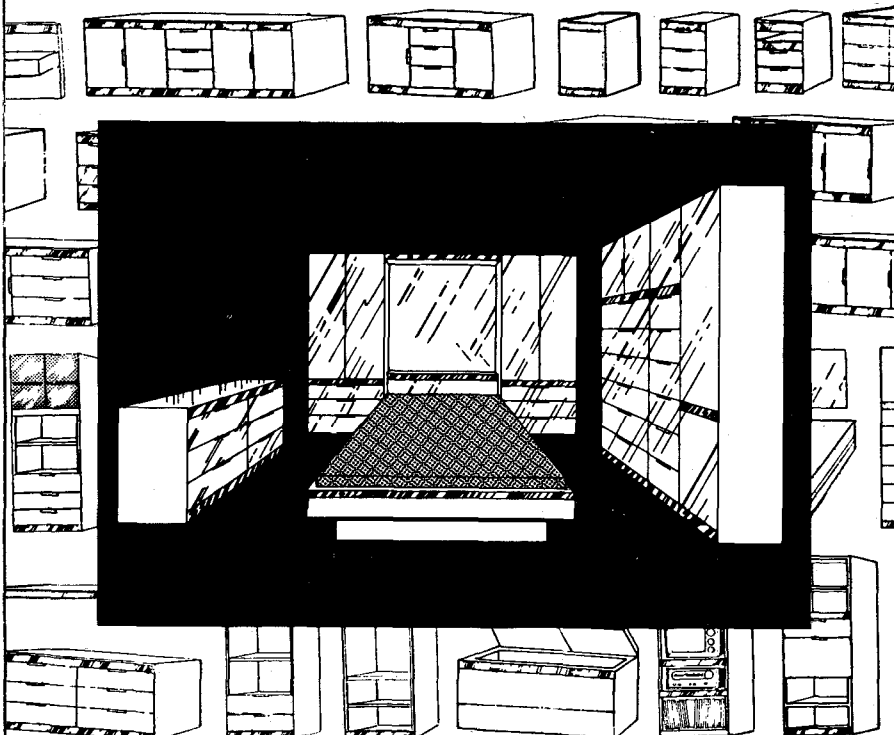
E 21045

QUEEN
ELIZABETH 2

GETTING THERE **QE** IS HALF THE FUN.

CUSTOM DESIGN YOUR BEDROOM FOR THE PRICE OF AN ORDINARY BEDROOM SET

CHOOSE FROM 200 UNIQUE MODULAR UNITS



FREE IN-STORE DESIGN CONSULTING

Now you can design any size bedroom with pizzazz, practicality and perfectly suited to your needs.

This unique modular bedroom system has an incredible variety of components. So you can choose the drawer space, closet space, storage space, and sleeping space that's perfect for the size of your room.

Bring along your floor plan. Our in-store design consultants are always available to help you at no extra charge.

The results will be a beautiful, customized bedroom at a dream of a price—only at DFW.

**DESIGN
FURNITURE
WAREHOUSE™**
We Discount Luxury

**DFW has the largest selection
of modular sofas in N.Y.**

902 Broadway at 20th St. New York, N.Y. 10010
(212) 673-8900 Mon.-Fri. 10-6, Sat. 10-5, Sun. 12-5

family. I was to be shown them and write about them."

When *L'Oeil* published its "found" Picassos, both *Time* and *Life* wrote it up. Subscriptions poured in—and in less than two years the magazine was in the black.

L'Oeil never had more than 50,000 subscribers, but it spawned sixteen books, an art gallery, and increased coverage of the arts in other magazines. For its co-director, it was the life she'd dreamed of when she first saw Sartre and de Beauvoir in the bar of the Pont-Royal in 1946; as one of the proprietors of the most influential arts magazine of its time, she was in the center of Parisian culture. Man Ray, Duchamp, and Giacometti came to her openings; David Rockefeller and Joseph Pulitzer bought paintings from her.

In this circus of activity and accomplishment, Rosamond Bernier was



Surf's up: Interviewing Henry Moore, 1967.

reporter, editor, stepmother to Bernier's son, Olivier, and patron of the arts. Arthur Gold and Robert Fizdale, the pianists and authors of *Misia*, remember calling her when they went to Paris for their debut concert. "Do you know anyone?" she asked. Gold said they knew the concierge at the hotel. Rosamond was shocked. "You can't give a concert in Paris without knowing anybody," she said. "Let me give you a party." And although she hardly knew Gold and Fizdale, she organized *le tout Paris*. "Instead of playing for 300 people, we had a full hall," Gold says. "At the party, Truman Capote sat on Janet Flanner's lap. Rosamond was wonderfully positive."

In December of 1968, she left Paris for what she thought was nothing more than a routine visit to the East 61st Street apartment that she and her husband used as the New York outpost of their art gallery. "Bernier had asked me to find a larger apartment, so I came over

two weeks ahead of him to look," she recalls. "The day he arrived, he took me out to lunch and said, 'I'm leaving you.' Then, very promptly, he went back to France."

(Georges Bernier, now a director of the London office of Wildenstein & Company, vigorously disputes his ex-wife's account of these events. "I don't want to contribute to any polemics," he says, "but my view of this period is totally different.")

In the bitterness that followed the end of her job and her marriage, Rosamond Bernier lost weight, lost her voice, lost the will for anything but weeping. Her friends—particularly Jerome Robbins, Arthur Gold, Robert Fizdale, and Leonard and Felicia Bernstein—refused to permit this. "When I was well enough to go out, my first meal was at the Bernsteins'. It was just the three of us. Lenny said to me, 'I've made money and I don't know what to do with it or how to invest it, and Felicia and I thought that the best investment we could possibly make is to invest it in you.'"

While she pondered that offer, Michael Mahoney threw her what proved to be the ultimate lifeline. Not only did those lectures at Trinity force her to work—"the essential thing," she believes—but they enabled her to transform a lifetime of interpreting art into a one-woman show that is a form of art itself. "Looking back," says Olivier Bernier, "it seems very clear that the breakup of her marriage to my father was the best thing that ever happened to her."

IN HER DAYS AT *L'Oeil*, ONE OF Rosamond Bernier's greatest pleasures was to find writers capable of writing about art without recourse to jargon. If they could write in French, so much the better; if not, there were always translators. John Russell, an art critic for the *Sunday Times* of London, spoke French, wrote well, and abhorred jargon.

Russell was then, as he is now, extravagantly droll and remarkably learned. Rosamond Bernier noticed only the last. "Our conversations were extremely serious," she says. "We talked about deadlines and subjects. Our personal lives were programmed in other directions."

Twenty years after their first meeting, they resumed their correspondence, and when Bernier went to London to lecture, Russell was in the audience. Two years later, eager for a change after three decades in English journalism and not a little interested in his burgeoning American romance, Russell was invited to lunch by a *New York Times* executive. As soon as the man explained that he was offering a job, Russell said, "I accept."

The Russells' wedding, held at Philip

Café Versailles

Paris
in
New York
II!

Produced
by
Leonard Miller
Conceived
& Directed
by
George Reich

A Free Rose
For Your Love
**VALENTINE'S
DAY**
Monday
Feb. 14

- ★ Fabulous French Revue directly from Paris
 - ★ Cast of 20! 2 Shows Nightly
 - ★ Superb French & Continental Cuisine for Lunch & Dinner
 - ★ Cocktail Hour 5 - 8 pm, Live Music
 - ★ Midnight Romance with Bobby Cole at the Piano
 - ★ Dancing
- OPEN
7
NIGHTS**

NO COVER WITH DINNER

151 East 50th St. (Lex & 3rd) NYC

* Jackets Required **753-3471 / 3884**

At Georges Rey



Photo by Sylvie Coggan

You Will Enjoy:

The beautiful smile of Mrs. Rey
The sparklingness of Georges Rey
The competence of Claude
Lively Parisian ambiance
Excellent food

"At prices you can
definitely afford"

Georges Rey RESTAURANT
FRANÇAIS

60 WEST 55 STREET
OPEN 7 DAYS RES: 245-6764

LUNCH - DINNER - SUPPER

Fur Sale From
Manufacturer

Fur Hats, Ear Muffs, Boas, Vests,
Jackets, Coats

up to **50% Off**



Sharnelle
Sharnelle Furs Ltd.
1584 First Ave. N.Y. N.Y. 10028
212 628-9169

"...Stephen Spender wrote poems for her last wedding, Avedon took her picture..."

Johnson's house in Connecticut, was an arts event attended by 200. Aaron Copland, who'd first encountered Rosamond as an eighteen-year-old brashly wading through a crowd of Sarah Lawrence girls to charm him, gave the bride away. Felicia Bernstein was matron of honor. Irene Worth read from Congreve, Richard Avedon took the couple's

series, narrate Peabody Award-winning documentaries for the now defunct *Camera Three* program, expand her garden, cheer on Olivier Bernier's writing and lecturing career (he is the author of *Pleasure and Privilege: Life in France, Naples, and America, 1770-90*, and will have his own lecture series at the Met in March), and, this spring, undertake a



Diptych: Bernier with her husband, John Russell, art critic of the New York Times.

portrait, Stephen Spender produced an album of poems.

The guest list for this ceremony might give the impression that Rosamond and John Russell now do their work on those infrequent evenings when they are not at dinner parties. In fact, marriage has made Rosamond Russell, a worker by nature, into something of a recluse. Only two days a week are spent in the brown-walled, uncurtained ("They say it's a good four and a half rooms, but I see only two") New York apartment that she once shared with Georges Bernier. Here she keeps remnants from her life as a collector: a book Max Ernst did for *L'Oeil*, a "folding sculpture" Alexander Calder made for his peripatetic friend, a Sèvres vase most often used as a pencil holder. Mostly, though, this apartment is a warehouse for books, which sit in neat piles until they can be moved to the Russells' home in West Redding, Connecticut.

There too, in a small, rented house, work rules. "It's a factory," Rosamond says. "John's on one side of the house, I'm on another. Every once in a while, we stop, play some music or go for a walk, then go back to work. I live like an Olympic athlete." This Spartan existence has enabled her, in the years since her marriage, to develop seven lecture

tour that will have her perform 30 different lectures in four months. This nonstop schedule has no end; on her return, she hopes to videotape and market her lectures. "I'm not immortal," she says tartly. "I'm well aware I'm one of the few people left standing on two feet who really knew these artists."

The greatest satisfaction, however, comes from making the transition from her old life as "a European wife, who got no salary and never asked for any," to a fearless defender of her work and worth. "Brigham Young University once asked me to lecture," she recalls. "They wrote, 'We are a Mormon university, and we understand that some of these artists had very irregular lives, and we would not wish you to present that kind of material to our students.' I wrote back an outraged letter: 'These are magnificent men who dedicated their lives to beauty, and I wouldn't dream of changing anything about them.'"

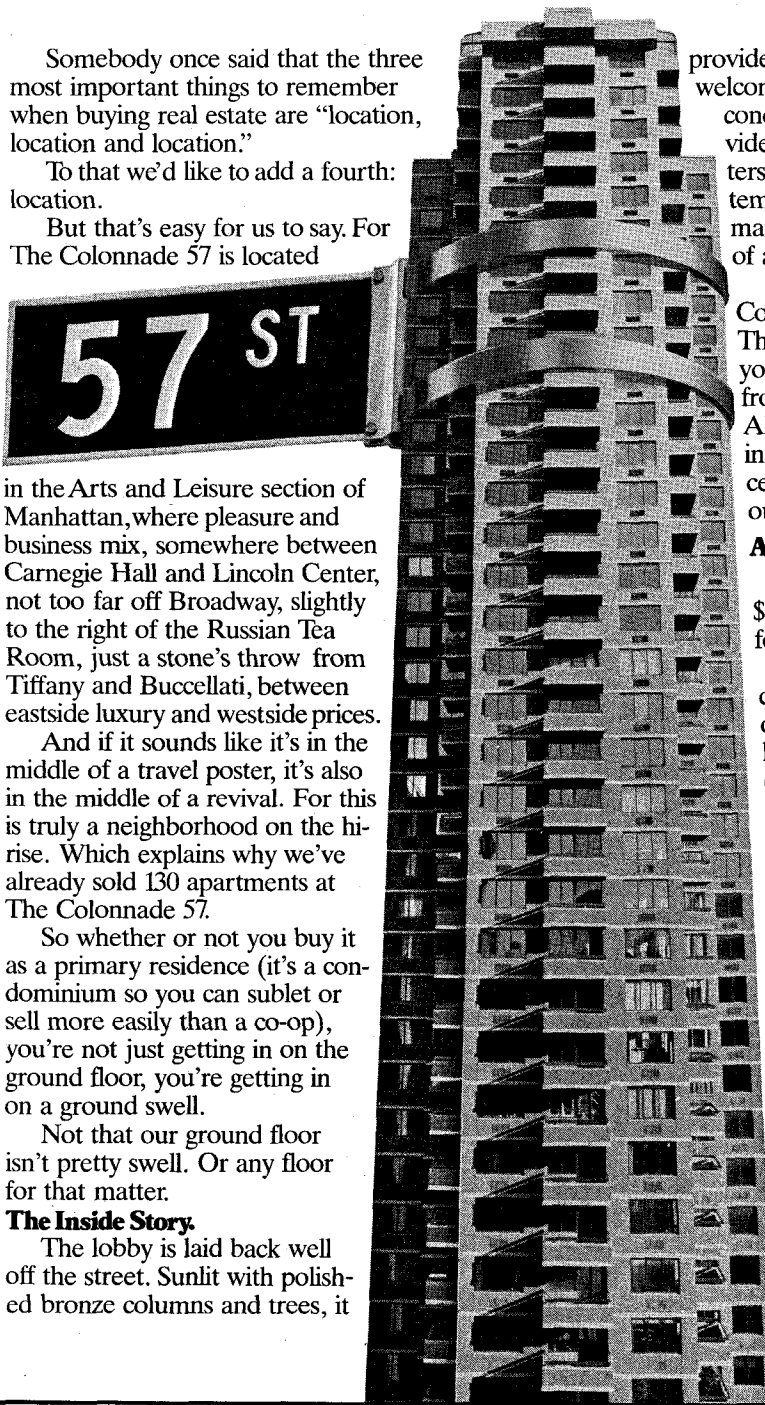
In the end, Bernier agreed to one small concession: One of Picasso's mistresses was reduced to his "favorite model." And when she got to Utah, she made such a case for her "irregular" friends that when she was finished an elder stepped forward and led the students in a prayer, thanking God for sending them Rosamond Bernier. ■

We could sell apartments here even if there weren't a building.

Somebody once said that the three most important things to remember when buying real estate are "location, location and location."

To that we'd like to add a fourth: location.

But that's easy for us to say. For The Colonnade 57 is located



in the Arts and Leisure section of Manhattan, where pleasure and business mix, somewhere between Carnegie Hall and Lincoln Center, not too far off Broadway, slightly to the right of the Russian Tea Room, just a stone's throw from Tiffany and Buccellati, between eastside luxury and westside prices.

And if it sounds like it's in the middle of a travel poster, it's also in the middle of a revival. For this is truly a neighborhood on the rise. Which explains why we've already sold 130 apartments at The Colonnade 57.

So whether or not you buy it as a primary residence (it's a condominium so you can sublet or sell more easily than a co-op), you're not just getting in on the ground floor, you're getting in on a ground swell.

Not that our ground floor isn't pretty swell. Or any floor for that matter.

The Inside Story.

The lobby is laid back well off the street. Sunlit with polished bronze columns and trees, it

provides a grand entrance as well as a welcome retreat, not to mention a concierge who, in turn, can provide you with limousines, helicopters, private yachts, Lear Jets, temporary secretaries, translators, maid-service and—most difficult of all—taxi and theater tickets.

And when you live at The Colonnade 57 the sky's the limit. The Sky Lounge, that is. Where you can quietly nurse anything from a drink to a business deal. All of which can be worked off in our fully equipped fitness center. And slept off in any of our luxurious apartments.

Apartments start at \$106,500.

Apartments range from \$106,500 for a studio to \$512,000 for a luxurious penthouse.

In many cases that's half the cost of some other luxury residences. (So you can live in the heart of Manhattan for what it costs to live in an artery.) With favorable, long term fixed rate financing available.

After all, when you live right near Bergdorf, Buccellati and Bendel, you need all the money you can get.

For a private viewing of The Colonnade 57 call Mr. Whitman (212) 541-8400. By appointment only.

We could sell apartments here even if there weren't a building.

Fortunately, there is.

The Colonnade 57.
At 57th street, corner
of everywhere.

The Colonnade 57, 347 West 57th St., New York, NY 10019

Exclusive Marketing and Sales Agent: Stanley Thea Associates, Inc. Sponsor: Esorby 57th Street Corp., a Company established by the Principals of Rose Associates. The complete offering terms are in an Offering Plan available from Sponsor CD 81-192.

But Seriously, Folks, It's Uncle Miltie

By Joe Klein

At 74, he's going straight Off Broadway.

MILTON BERLE IS TRYING to play this one straight. The instructions from the producer, the director, and the publicist are clear: no shtick, no mugging.

"I'm not gonna do any Uncle Miltie for you. I'm not gonna walk on the sides of my feet or wear a dress," he says to the camera crews, photographers, and assorted writers gathered at the Entermedia Theatre, on Second Avenue. They are here to celebrate the first day of rehearsals for a play called *Goodnight, Grandpa*, opening February 23, which will mark Milton Berle's first Off Broadway appearance since the last time he played this theater—eons ago, when it was the home of high-class Yiddish drama and he was asked onstage to play a benefit. "I don't know what the benefit was for, I did so many," he says. "They had a prompter's box and Menasha Skulnik tripped over it. So I did too. It was a funny bit."

The press trails him up the steps to the stage, where a birthday cake is waiting. "I play a 100-year-old man," he says, "so I don't need much makeup." Then, remembering the no-shtick edict, he catches himself: "But it's not a funny play. There are laughs, but this is a serious play. It has poignance."

His voice has been gutted by a lifetime of cigars—he is smoking one now and holding four others in plastic tubes, his morning's ration—he is thicker around the middle and not as spry as he used to be, but he wears his 74 years well. He is

handed the birthday cake and asked to blow out the candles; the cameras buzz, wheeze, and click. "Give us a smile, Miltie," someone says.

"Okay, but not the Berle smile. This isn't that kind of play, if you know what I mean. How about this?" he asks, reaching for a warm grin and coming up with something that resembles heartburn. "C'mon, Milton, smile," a photog-

swers—Milton Berle trying to play Laurence Olivier (or maybe Helen Hayes), and it's not going over; one senses that somewhere, not so deep down, Uncle Miltie is straining against the shackles. A television reporter asks Berle if he's daunted by the prospect of playing for a live audience. "I've been doing it since I was five," he says. "I did live TV every week for seven years. It wasn't like it is now with videotape and giggle machines. It was live." Then, unable to resist a lifelong habit, he adds, "A lot of times we died, but..."

He quickly scans the house—another old habit—to see if the line has gone over. Some of the reporters are smiling. ("Not enough!" one imagines the submerged Uncle Miltie screaming, dying to break free of the shtick-in-the-mud Milton. "I need belly laughs. I want them rolling in the aisles.")

A woman photographer approaches and Milton says, "Hello, darling, what can I do for you?"

"I just need a quick one," she says, "or two."

Is this a setup? Is the producer testing his resolve? How can you play Olivier when they hand you straight lines like that?

"That's what my wife said last night," he says with some restraint. Given the enormous possibilities, it is a mild comeback, but the battle to stay straight is rapidly being lost.

A reporter standing between Berle and the photographer says, "I can get out of your way"—another perfect plat-



Mr. Television: In 1948, Berle owned America.

rapher pleads, but he won't budge.

The reporters ask questions. He plays the old pro. "The theater," he actually says at one point, "can use new authors. The new Millers, Simons, and Chayefskys have yet to be found." He doesn't go so far as to say that Walter Landau, the first-time author who wrote *Goodnight, Grandpa*, is in that league, but "it's a good play."

More questions, more constricted an-



Reliving Goodnight, Grandpa.

"...Laughs prod the rabbity Uncle Miltie smile..."



Outlandish: On TV, Berle's outfits and routines were pure vaudeville.

ter line (as in "on a silver platter").

"I wish you would," Berle says, mock-serious. "I'm kidding, I'm kidding, only joking. But *seriously*, if you want to stay there, you *can't*!" He spots an Oriental photographer next to the woman: "Are you Japanese? Show me your Sony." Then, to the woman again: "I know what you want—candid stuff, right?" He tries to look candid, fails. "Is my fly open?"

"Why don't you *smile*, Milton?"

"Who do you think you are," he asks, "Cecil B. Schlemiel?"

There is rolling laughter now, and there is only one possible response when

people are laughing: The rabbity front teeth emerge, the eyebrows knit in mock dismay, and there it is—Uncle Miltie triumphant, the smile that says, "I know I'm being stupid, but you're laughing—thank God!"

SEVERAL DAYS LATER, BERLE IS sitting in his dressing room—a bare, drafty hole with a mirror—flanked by two electric space heaters, munching Oreos. "So what can I do for you?" he says. "What kind of material are you looking for? In-depth stuff, huh?" he says, answering his

own question. "I know all about your business. My wife was in it for a long time—Ruth Cosgrove—she did publicity for M-G-M."

Milton Berle, it seems, does not give interviews; he "does" them. Questions are brushed aside in favor of set pieces that often start with Berle asking the questions he wants to be asked: "People are always asking me..."

And now he says, "People are always asking me why I wear dresses.... You want to know how it started?"

Well, actually...

"It's a very funny bit. I was 22 years old, and I got around in those days. I swung pretty good. Why not? Those are the good years for a man. You know what the ten best years are for a woman? Twenty-eight to 30."

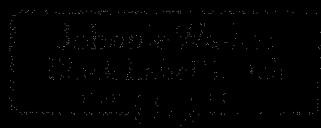
He looks for the laugh and, getting a forced titter, proceeds: He was interested in this "gorgeous" woman from Texas. They went out on a couple of dates and wanted to spend the night together, but there was no place to go: She was staying at the Barbizon for Women, and he was still living at home with his parents. "You gotta understand, my mother traveled with me all my life. It was always 'Mama and Milton, Mama and Milton,' a silver-cord relation. She was a real stage mother. She made Gypsy Rose Lee's mother look like Mary Poppins. Anyway, I gotta have this girl from Texas. What am I gonna do? So, for some crazy reason, I go to my friend Jimmy Stroock, who runs Brooks Costumes."

As Berle tells it, Stroock outfits him with a dress, stockings, high heels, a wig, and a hat with a veil. He sneaks into the woman's hotel room and spends

the night with her. "When I get up the next morning, she's gone. Had to leave early for something. So I get dressed, put on my makeup—I didn't bring a change of clothes—but I can't get into the heels. My feet are swollen from wearing them the day before. So I hold them in my hand and go down in the elevator; then I run out into the street and whistle for a cab. The driver asks where I'm heading, and I say 'Essex House' in a falsetto with a little lisp. He must have thought I was crazy. Anyway, I started using drag in my act."

Here are all the elements of a classic

On the way up, the work may not get easier
but the rewards get better



100% GRAPE DISTILLATE. 40% ALC/VOL (80 PROOF). BOTTLED IN SCOTLAND AND IMPORTED BY IMPORTATION, LTD., N.Y.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Capture Someone's Heart



*Available at all
Fanny Farmer Candy Shops
and wherever truly
fine candy is sold.*



Fanny Farmer
CANDIES

AN AMERICAN TRADITION

“...Talking about comedy, he grows scholarly...”

Milton Berle story—sex, his mother, slapstick, vaudeville. It might even be true. But why didn't he simply take the woman to another hotel?

“I don't know. I was crazy in those days. It was something to do,” he says. “You know, I never told anyone that story before.”

Not even in his autobiography?

“Well, I told it there. But different, not as complete. Anyway, I never told the press before.”

After 70 years in the business, he has many such stories. Are any of them true? Does it make a difference? Even when stripped of anecdotes, the bare facts of his career are remarkable; Milton Berle has done just about everything that could be done in show business in the twentieth century, except play Shakespeare.

HE WAS BORN MILTON BERLINGER on July 12, 1908, in Harlem. His first screen credit was the original *Perils of Pauline*, which was shot in Fort Lee, New Jersey, then a mecca of the film industry. He was thrown from a train—actually, it was a bundle of rags that looked like him—and saved by Pearl White, who played Pauline. He was about seven years old then, already a veteran, having won a Charlie Chaplin—impersonation contest in Mount Vernon and modeled for Buster Brown ads. In the next few years, he appeared in silent films with Chaplin, Mary Pickford, John Bunny, Mabel Normand, and others.

His father, Moses Berlinger, was a kind man but not very successful; by the time he was ten, Milton was pretty much supporting the family. He sang and danced in kid acts on the lesser vaudeville circuits—at that time, there was much more money in vaudeville than in movies—and his mother traveled with him, leaving his three older brothers in his father's care. “She was a tough lady,” Berle recalls. “When I stopped doing kid acts and started out on my own as a stand-up single, she would be out in the audience for every show, laughing hysterically, getting the crowd started. But she wasn't the kind of stage mother who said everything was brilliant. Sometimes I'd come off and say, ‘How was I? Wasn't it great?’ and she'd say, ‘No.’ That was good, that was good. She sharpened the act.”

His first Broadway show was *Flora-dora*, in 1920. He was one of twelve children who did a song-and-dance routine. On opening night, his mother said to him, “Milton, start on your left foot.” He protested but did as he was told, and the audience roared. Afterward, J. J.

Shubert, the show's producer, came backstage and screamed at him (mostly for the benefit of the other kids), then whispered, “Can you do it again tomorrow?”

He spent most of the 1920s on the big-time vaudeville circuits—Keith's, Orpheum—polishing his act. “You can't really learn anything until you go out in front of an audience and flop,” he says. “Today, there's no place for a young

“I started collecting jokes in 1932,” he says. “It started as a hobby, but it grew. Now I have 6½ million jokes, cross-referenced, in two big rooms filled with file cabinets. I have every blackout, every sketch, every crossover from the *Ziegfeld Follies*, *George White's Scandals*, and *Earl Carroll's Vanities*.”

All of which has led him to the conclusion that there's nothing new. “There are no old jokes or old formulas, just



The Men of Texaco: Introducing television's first hit.

comic to flop. You have the comedy stores, but the audiences there are rooting for you. Vaudeville was different. You'd go out on the road for 39, 40 weeks, and you'd get schooling. If a joke died, you had three or four shows a day to try it different ways; if it still died, you threw it out. You had to play the small time, break in your act, get it so tight, so frozen that it was surefire—and then you could play the Palace.”

There is no shtick when Milton Berle talks about comedy. He grows very serious, almost scholarly. He has studied it, quantified it: There are three parts to a joke, five ways to take the “curse” off a put-down line, eight basic formulas. “I've given seminars at 30 colleges,” he says. “I'm working on a book now. It'll have twelve volumes, everything you need to know. I'm going to call it *The Comedy Bible*.”

The source for most of this, and also for the running gags about Berle's “stealing” jokes, is the voluminous comedy file he keeps in his home in Beverly Hills.

older audiences,” he says, then repeats it. “You get the point? Everything's been done before. When you see Steve Martin, who is a very nice fellow, doing his song with the Egyptian hat, it seems very fresh, very funny and new, right? But that's straight out of an old vaudeville act called Murray and Alan, who sang a song dressed in Egyptian outfits. It was called ‘Ten Thousand Years Ago.’ They did that 50, 60 years ago. A lot of young comedians think they're sophisticated, doing something high-toned. But that's not new, either.”

OF COURSE, NO ONE EVER ACCUSED Milton Berle of being sophisticated. “I did what worked for me. The Milton Berle image, I made that up myself. The brassy, wisecracking drug-store cowboy, street-corner comic. The put-down artist: These are the jokes, folks.”

But there was more to it than that. There was always an edge of desperation

When you can't take another coffee breakdown



Take a Marriott Vacation Weekend and face next week with a smile.

Your cup runneth over with the week's hassles. After all the fuss, try a Marriott Vacation Weekend. And we'll fuss over you. With home-style hospitality. Deluxe accommodations. Fresh squeezed orange juice.

The finest cuts of meat. Exquisite dining. Indoor pool and health club facilities.

All you need to forget the week. And so close by.

The Marriott Vacation Weekend. \$29.50*

For further information or reservations, call

(800) 228-9290 or (914) 631-2200

Ask about our Escape Weekend and other packages which are also available.

*All rates are per night, per person, double occupancy. Taxes and gratuities additional. Rates subject to availability and do not apply to groups.

Westchester Marriott Hotel™

670 White Plains Road, Tarrytown, New York 10591

Discover
The Art of Glass
at Christopher's
on Columbus

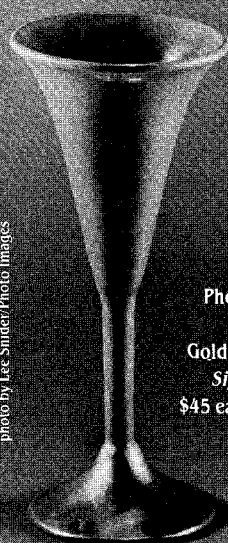


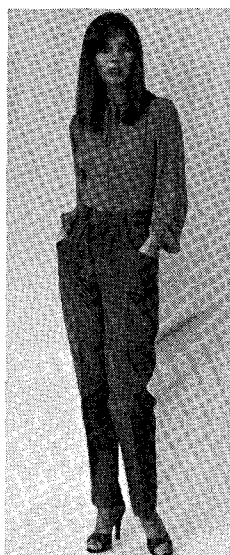
photo by Lee Sinder/Photo Images

Phoenix Art Glass
Champagne
Gold "Favrille" Finish
Signed by Artist
\$45 ea. \$80/pair

Mail and Phone Orders Accepted
Mastercard, Visa, American Express

454 Columbus (82) 873-4668
N.Y., N.Y. 10024

We Think Small SIZES 1 To 5 0 To 6



THE MINISHOP
carries the largest selection of small size ladies apparel in the country, at moderate prices. We feature a wide array of dresses, blouses, skirts, pants, blazers, coats, raincoats, skirtsuits & pantsuits.

We also carry jeans, gowns & evening wear.

Alterations are free & done on premises

THE MINISHOP

38 W. 56th St.
between 5th & 6th Aves
212-247-0697
212-873-5787

MON-FRI 10-8:00
SAT 10-7:00
SUNDAY 12-5:00

FREE GARAGE PARKING UP TO 1 HOUR
ALL MAJOR CREDIT CARDS ACCEPTED

to his comedy, a sense that he'd be willing to do anything, even beg, for a laugh. "There's a difference between a comic and a comedian," he says. "A comic is someone who says funny things. A comedian says things funny. He's an actor who does comedy." And while Berle clearly considers himself the latter, the public perception of him is probably more the former—Uncle Miltie, the sweaty, fast-talking jokester.

He admits that for a long time the image was the reality; the onstage hysteria carried over into his private life. "When I was young, I felt I always had to be on," he says, "but I don't feel that way anymore."

To hear Milton Berle tell it—and he tells it in excruciating detail in his autobiography, which was published in 1974—his life was a succession of the proverbial slow horses and fast women. "I thought the book was written in good taste," he says. "I didn't go into details. The reader had to put two and two together."

It was more like one and one. The book is filled with stories about his sexual prowess (and, even more embarrassingly, his endowments), and lists of women with whom he kept company: Marilyn Monroe, Betty Hutton, Dorothy Kilgallen, innumerable chorus girls, and even the evangelist Aimee Semple McPherson. He claims to have fathered a child by a not-so-famous actress (unnamed, mercifully) who proceeded to marry a "big" Hollywood producer without telling him she was pregnant and the child was Berle's. All of this is rather curious, and perhaps intended as an antidote to the suspicions raised by his ever present mother. In fact, he goes so far as to say that his mother would scout his audiences for likely possibilities and bring them backstage after the show. "When I reached the age of having dates and going out, she didn't mind that at all," he says now. "But if I went out with the same girl more than three times, she'd find some way to break it up."

Mrs. Berle waged guerrilla warfare through Milton's two marriages to Joyce Mathews (an actress who later married Billy Rose twice as well) in the 1940s, but even if Mama had favored the match, it's not likely that Milton could have made it work: He was completely preoccupied with his career in those years, sometimes doing a weekly radio program, a Broadway show (he starred in the *Ziegfeld Follies*), and a regular nightclub act (after the show) simultaneously. He made lots of money and something of a name for himself, but nothing compared with what happened after 1948, when he convinced Texaco to sponsor him in a weekly television show.

"People ask me," he says, again conducting the interview, "why I'm doing an Off Broadway play—is that taking a



DEPARTMENT STORES up 392%

AUTOMOTIVE up 64%

CLASSIFIED up 32%
(includes automotive)

RETAIL up 28%

TOTAL up 22%

NATIONAL up 12%

NEW YORK POST

AD LINAGE GROWTH

1982 vs. 1981

Source: Media Records

**The New York Post is the
new media force in New York.
Now we're reaching beyond that.**

In 1982 the *New York Post* reached an eight-year high in ad linage. In that single year it gained over two million lines. Automotive ad linage, where the *Post* was already the leader, gained another 64%. Classified, retail, national—all up.

You can put the power of the *Post* to work, too. It has 2.4 million quality readers in the New York market. According to the 1982 Simmons Newspaper Study, *Post* readers are more affluent and better educated than the New York ADI average.

Take a look at the *New York Post*/*New York Times* combination buy, too. It delivers greater reach, lower CPMs, and a bonus come factor. Ask for our brochure, "The Combination," which explains it all.

The unstoppable NEW YORK POST
Now 960,120 copies sold daily*

For more information, call Pat Purcell, VP Advertising
(212) 349-5000. 210 South Street, New York, N.Y. 10002

Represented nationally by Branham, Inc.

*Source: ABC Publisher's Statement for 6 months ending 9-30-82.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NEW YORK POST



"How can I get new furniture at Clearance Sale prices?"

Susan Doria, Staten Island

THE 70% SOLUTION:

(It's still better than any Washington's Birthday Sale in town!)

**We'll sell every bedroom,
Sell every living room,
Sell everything in the store that's
not nailed down for a whopping**

15% to 70% off

FIVE DAYS ONLY!

Thursday, Feb. 10 thru Monday, Feb. 14

Hurry in! We've got your answers!

national furniture

On 29th Street, between Park & Lex ■ (212) 685-8071

OPEN 7 DAYS • Payment Plan available • MasterCard • Visa

National includes a WRITTEN WARRANTY.

Why buy furniture without it?

Sounds Of Brazil

Presents
4 Nights of Wild
Celebration!



Carnival '83

Feb 9,10,11,12

204 Varick St. 243-4940

NEW!!!

**HUNAN
SHANGHAI
CUISINE**

Cocktail • Luncheon • Dinner
CHINESE BANQUET FACILITIES

Live Piano Music
Private Room
Party Space
Up to 350 Persons

7 DAYS 11:30A.M. - 11:00P.M.

Rich & Famous Restaurant

227 E. 45th ST (Bet 2-3 Aves)

Tel: (212) 986-6085 • Major Credit Cards

"A Stunning Restaurant" *Malcolm Forbes*

*Baumer
& Co.*

"SPECIAL RATING" (1982) By
FORBES MAGAZINE Restaurant Guide

Open Mon. thru Sat. 5 P.M. to 11 P.M.

Late Night Dancing & Drinks

Friday & Saturday from 11:30 P.M.

1649 third ave. nyc (92 st.) 212-831-8301

TEL. 242-2756

**BLANCHI and
MARCHETTA**

OPERATIC ARIAS
AND OPERETTA
MUSICAL COMEDY

★★★★ CONTINENTAL CUISINE

CREDIT CARDS • CLOSED SUN
186 West 4th ST. (Bet. 6 & 7 Ave's.)

Finest Northern
Italian Cuisine



Open 7 Days

RISTORANTE

DIVINO

Your Hosts: Antonio & Mario

1556 2nd (Bet 80 & 81) NYC • Res: (212) 861-1096



Capriccio
RISTORANTE

NORTH ITALIAN CUISINE

LUNCH • DINNER • COCKTAILS

Our new location 33 East 61 St. • 759-6684

chance? Well, television was taking a chance. In those days, none of the big names would go near it."

His timing was impeccable. In one year, 1947 to 1948, the number of television sets increased from an estimated 16,000 to 190,000, and at eight o'clock on Tuesday nights, almost all of them were tuned to the *Texaco Star Theatre*, on NBC. It would invariably begin with four men dressed as Texaco attendants singing, "Oh, we're the men of Texaco. We



Patriarch: In Family Business.

work from Maine to Mexico..." Then Berle would appear, always in some outlandish costume. Berle wasn't doing anything new—it was the same brash, top-banana routine he had perfected in vaudeville, cracking wise, introducing guests (and sometimes embarrassing them), dressing up as Cinderella or Carmen Miranda, ad-libbing when something went wrong. "That was the best part, ad-libbing," he says. "When I walked through a door and the set fell down, I'd have to come up with something like 'They're not building them the way they used to' or 'See, it's all fake back here.'"

IN 1949, *Newsweek* FEATURED HIM on its cover dressed as Carmen Miranda and called him "television's whirling dervish." The city of Detroit investigated why water levels were dropping precipitously between 9 and 9:05 on Tuesday nights, and found that a number of people were waiting until the show was over to go to the bathroom. Berle became the medium's first big star, Mr. Television, and Joe E. Lewis said, "Berle is responsible for more television sets' being sold than anyone else. I sold mine, my father sold his." In 1951, he signed a "lifetime" contract with NBC, at \$200,000 per year

for 30 years, which he has now outlived.

When his television show died, in 1955, Berle began to mine the Vegas-Tahoe-Friars' Roast circuit, occasionally turning up in dramatic roles in television series, occasionally trying new series of his own, but he was never quite able to recapture the old magic. When ABC quickly folded his attempt at a *Laugh-In*-type show in the mid-sixties, he got off what he now claims is his favorite one-liner: "The way to end the Vietnam War is to put it on ABC—it'll be over in thirteen weeks!"

He has never had a serious health problem, and has never considered retiring. "I work maybe 40 weeks a year. If I don't work for two or three weeks, my nails come off, if you know what I mean. I've averaged about ten, twelve weeks at Vegas each year—at \$70,000 per week—for the last 35 years, and then there's Tahoe and Atlantic City. I also do between 50 and 70 benefits each year."

He and his wife, Ruth, live in Beverly Hills with their adopted son, Bill, who is now 21 years old, and Ruth's mother, Sophie, who is 82 and loves to play the horses. "We play cards a lot. We have a regular poker group—the Lemmons, the Mattheus, Don Adams, Dick Van Patten. I also spend a lot of time doing work for the Friars. I'm president of the Friars Club of California." In addition, he is national chairman of the American Longevity Association. "I want to live as long as I can. The doctors say that by the twenty-first century the average life span could be as much as 110 to 115 years. We'd like to see the government allocate money for more research in health, though. They're spending so much for killing people, I think they could spend a little more for keeping them alive."

I'M NOT DOING AN OFF BROADWAY play to surprise people. I think the public knows by now that I can play straight roles. I'm certainly not doing it for the money, \$1,000 a week. I'm doing it for my own satisfaction," Berle says, sitting in his Vegas-modern midtown-hotel suite after a tough week of rehearsals. He is alone; Ruth is at home in California. Several times he calls the hotel management, complaining about the heat, the drafts. "It's something I got from my mother—I'm mortally afraid of drafts. I also don't eat cucumbers and never drink ice water, because she told me not to."

"Anyway," he says, "I'm at the stage now to really pick my spots, do what I want." And in recent months he has been picking some rather interesting spots, most of which seem designed to prove that he is a comedian rather than a comic. He has appeared on public television, as an aging patriarch in a drama called *Family Business*. He'll also be seen in *Broadway Danny Rose*, the

Moe Ginsburg's ★ Spectacular Presidential Sale ★

EVERY NAME BRAND DESIGNER OVERCOAT NOW 50% OFF ★

Select from 100% Pure Wools, Meltons, Tweeds,
including the Finest 100% PURE CASHMERES

NAME BRAND DESIGNER SUITS

Now **\$120-\$180** Comp. retail to \$295

Our SECOND FLOOR features

SPORT COATS, SUBURBAN COATS, RAINWEAR,
TUXEDOS, SLACKS, SWEATERS, DRESS SHIRTS,
SPORTS SHIRTS AND NECKWEAR.

AT TREMENDOUS SAVINGS!

Moe Ginsburg

MEN'S BETTER CLOTHING

162 FIFTH AVENUE, CORNER 21 ST., N.Y.

(212) 242-3482 • 982-5254

NOW OPEN: Mon.-Fri. 9:30 a.m.-7:00 p.m. Sat. & Sun. 9:30 a.m.-5:30 p.m.

We welcome American Express and other major credit cards *Regular retail list price
Money refunded within 7 days on any unaltered garment NOT ALL ITEMS ON SALE.

\$400 CONVERTIBLES

New York City's largest selection of \$400
convertible sofas. Comparable values to \$600.

JENNIFER CONVERTIBLES



NEW STORE		MANHATTAN		FOREST HILLS	
THE VILLAGE 750 Broadway (bet 8th St & Astor Pl) 677-1539		EAST 28th ST. 404 Park Ave So (cor. 28th St) 532-4697		EAST 54th ST. 1014 Second Ave. (bet 53rd & 54th Sts) 751-1720	
EAST 79th ST. 1530 Second Ave (bet 79th & 80th Sts) 535-1242		WEST 57th ST. 1770 Broadway (bet 56th & 57th Sts) 581-1559		WEST 89th ST. 2424 Broadway (bet 89th & 90th Sts) 787-8507	
				BROOKLYN 2512 Ave. U. (E. 26th St) 332-3655	

STORE HOURS: MON-FRI 10-9PM, SAT 10-6PM
ALL STORES OPEN SUNDAY 12-5PM

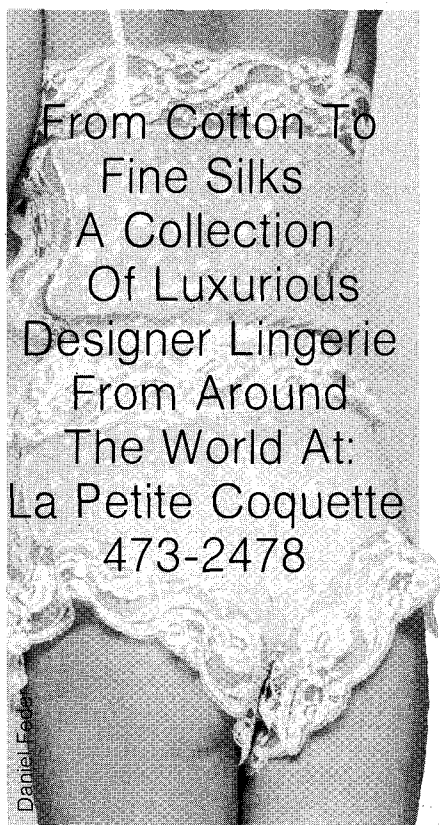
Lino's

Northern Italian Cuisine
Including: Steaks, Chops & Seafood
Lunch • Dinner • Cocktail Lounge • Banquets
147 W. 36th St. (Bet. B'way & 7th Ave.)
Tel: 695-6444

Torremolinos
SPANISH RESTAURANT
230 E. 51 St.
(Bet. 2nd & 3rd)
755-1862

LUNCH & DINNER/COCKTAILS
STROLLING GUITARIST & SINGER
CLOSED SUNDAYS

Pamplona
SPANISH RESTAURANT
822 6th Ave.
(Bet. 28 & 29 Sts.)
683-4242



From Cotton To
Fine Silks
A Collection
Of Luxurious
Designer Lingerie
From Around
The World At:
La Petite Coquette
473-2478

La Petite Coquette
52 University Place
In Greenwich Village

Comfort and beauty ...naturally!

In today's short cut, plastic world, Carlyle still does things the old-fashioned way. We still use real wooden frames with real wooden dowels, real down and feather cushions, real inner spring mattresses and real fabrics, like 100% cotton, pure silk and genuine leathers. And, all priced realistically. Is that any way to make a fine sofa bed? You bet it is. Really!



Manufactured by us for us and for ourselves alone

Carlyle
custom convertibles Ltd.

1056 Third Avenue (near 62nd St.)
New York, N.Y. 10022 (212) 838-1525

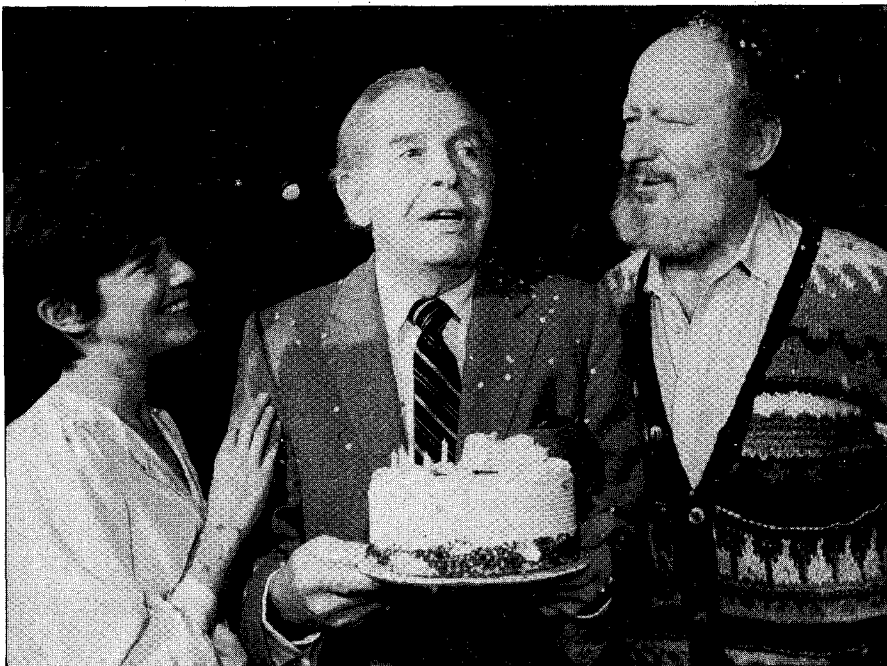
Open Mon. & Thurs. 10 to 9; Tues., Wed., Fri., Sat. 10 to 6.
American Express, Master Charge and Visa Accepted

Woody Allen movie now being completed.

"That was very funny," he says. "No script. The only thing they tell me is I'm playing myself, Milton Berle. I show up on the set, an exterior—the corner of Seventh Avenue and 54th Street—and I ask Woody, 'What the hell is the picture about?' He says, 'You'll find out when we start shooting. We'll just talk to each other.' I say, 'You *do* have a script, though.' He says, 'Yeah, but you and I don't need that.' I say, 'At least tell me what your name is in the picture.' He says, 'Danny.' So we do the scene. He's

Jack Garfein, the director, is somewhat less hyperbolic. He realizes that even though Berle's intentions are honorable, it isn't easy to overcome a lifetime of shtick. "The danger is that he'll fall into what's worked for him before," Garfein says. "So far, so good, though."

ON A COLD, LATE-JANUARY morning, several days after the opening-day session with the press, Milton Berle walks onto the stage at the Entermedia Theatre. Jack Garfein and several actors are gathered around a



At 100: As Goodnight, Grandpa's grand old man "I don't need much makeup."

one of the great improvisationists, you know, a giant, a genius at staying within his character. We did another scene at the Starlight Roof in the Waldorf. I'm sitting at a table with Woody and Mia Farrow, and Howard Cosell walks in. I still don't have any idea what the damn picture is about."

Goodnight, Grandpa is a different sort of challenge. It is a difficult role—an old Jewish watchmaker who learns some hard truths about himself on the eve of his 100th birthday—a role that could easily dissolve into standard ethnic bathos.

Walter Landau, who is the play's producer as well as writer, says, "I'd been thinking about Berle for the role for several years. I sent him the script, he read it five times and called my general manager. 'I've got to do this play,' he said. I still had some reservations: 'Is it going to be Uncle Miltie or an actor?' Then he flew to New York, and we talked. He said, 'I can't be Milton Berle in this, I have to play the part.' He was telling me everything I wanted to tell him. He is sensitive, intelligent, a fine actor. People have shortchanged him over the years. He has greatness in him."

table working, and Berle sits down with them. He is wearing a blue double-breasted sweater and has two gold towels wrapped around his neck. The theater is drafty and cold, which means that he must be terrified, but he settles down to work without complaining.

They rehearse a crucial scene between Berle and an actor who plays his 36-year-old grandson. The old watchmaker is admitting his suspicion that his best friend had an affair with his wife many years earlier. The lines are simple but tricky. It is all too easy to fall into a standard Borscht Belt rendition of "I want you should talk to him." But Berle avoids the pitfalls; indeed, he changes the line to "I want you *to* talk to him." He reads softly, conserving his voice, but it is clear that he knows exactly what he is doing. He is so good, in fact, that many lines evoke peals of excited laughter from Garfein and his assistant, not because the interpretations are funny, but because they're so subtle and precise.

After a particularly uproarious outburst, there is a flicker of Uncle Miltie—Berle lifts his head, scanning the house, savoring the laugh—but he catches himself and returns to the script.

EMPERFECTION



*Mellow made memorable
in an exquisite French brandy.*

Imported By Premiere Wine Merchants Inc. N.Y., N.Y. © 1982 Brandy 80 Proof

IN STYLE

BY
ANNA
WINTOUR

Love In Bloom

With Valentine's Day just a week away, nervous lovers will soon be dialing florists in the hope of seeing their sentiments in bloom. We decided to do our telephoning a week early, to see what romantics might expect. Our directions were anonymous but explicit: Deliver an unusual but *really* romantic \$50 arrangement to a specified address on a specified morning, with a specified message on the enclosure card. The results were mixed. Nine of the best are shown here.

Photographed
by Tohru Nakamura



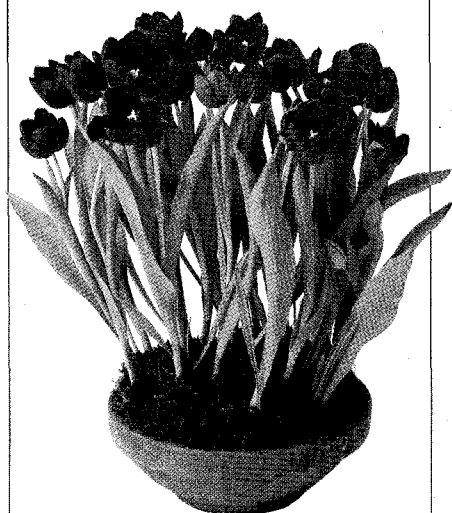
Mädderlake

This spring bouquet arrived right on time, with a Tiffany card. (816 Madison Avenue, at 68th Street, 879-8400)



Equipoise

Exotica dominates this bushy but mannered arrangement, which came without the gift card. (167 Seventh Avenue South, at Perry Street, 807-7533)

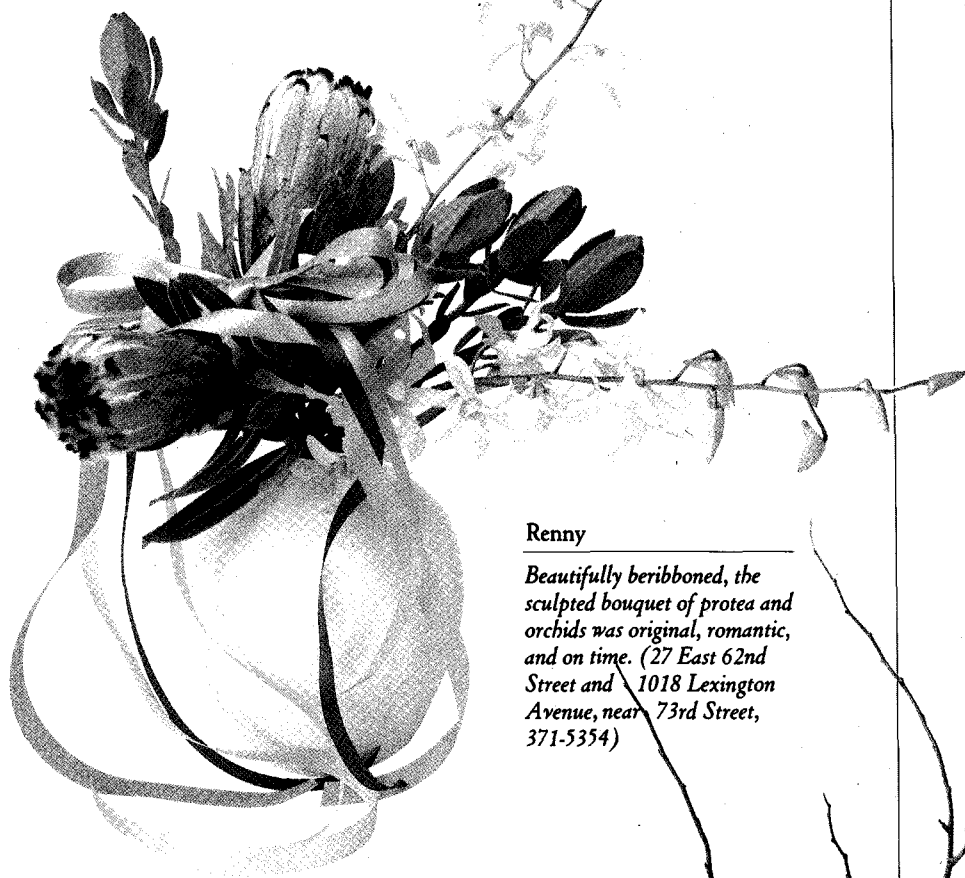


Perriwater, Ltd.

We asked for half of the \$100 Valentine's offering. First we got only cut tulips, but they were replaced by this planted-tulip bed. (900 First Avenue, at 51st Street, 759-9313)

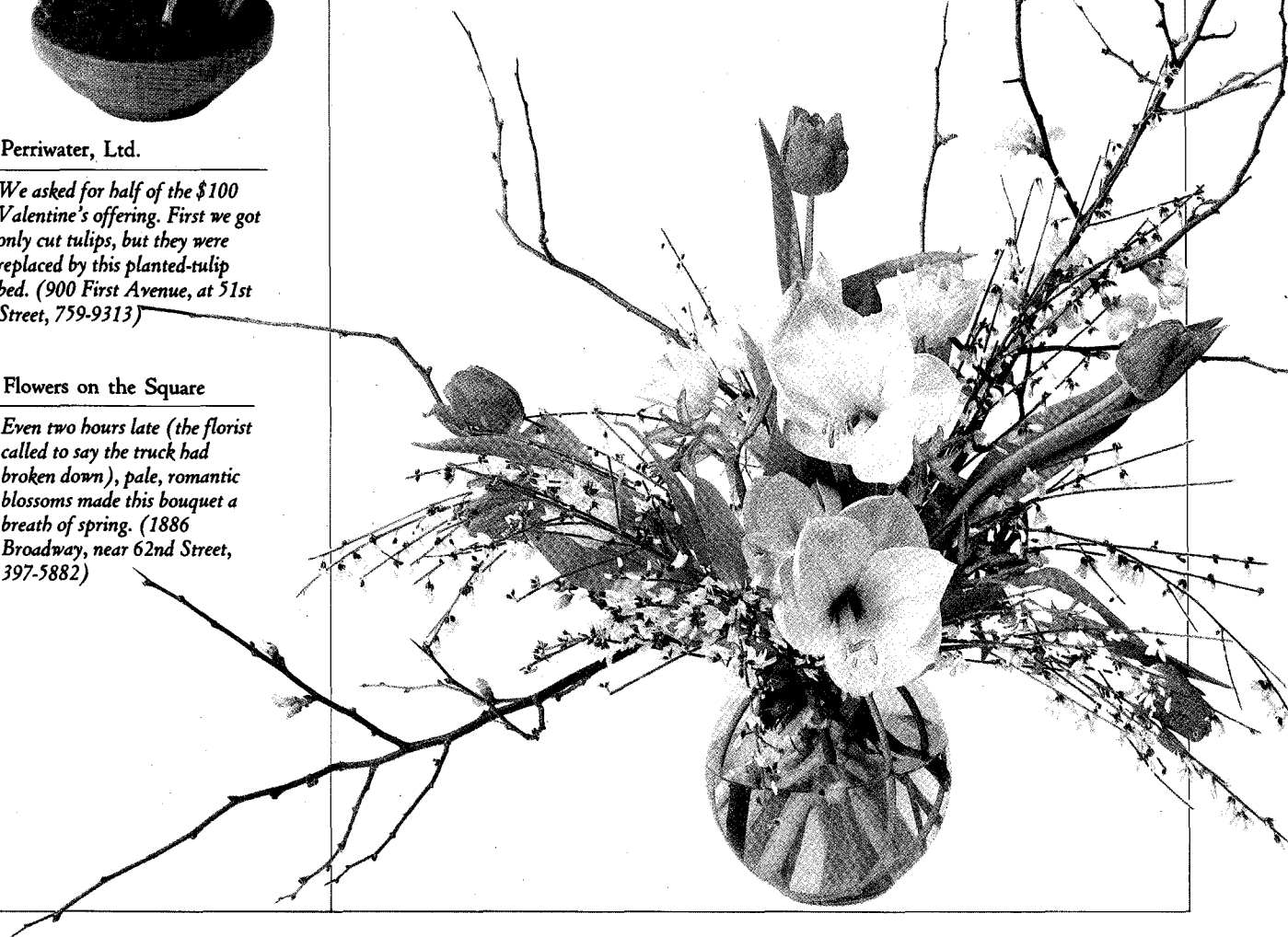
Flowers on the Square

Even two hours late (the florist called to say the truck had broken down), pale, romantic blossoms made this bouquet a breath of spring. (1886 Broadway, near 62nd Street, 397-5882)



Renny

Beautifully beribboned, the sculpted bouquet of protea and orchids was original, romantic, and on time. (27 East 62nd Street and 1018 Lexington Avenue, near 73rd Street, 371-5354)





Frangipani

This inspired droop of pale poppies and sunny daffodils arrived right on time. (433 West 34th Street, 947-4249)



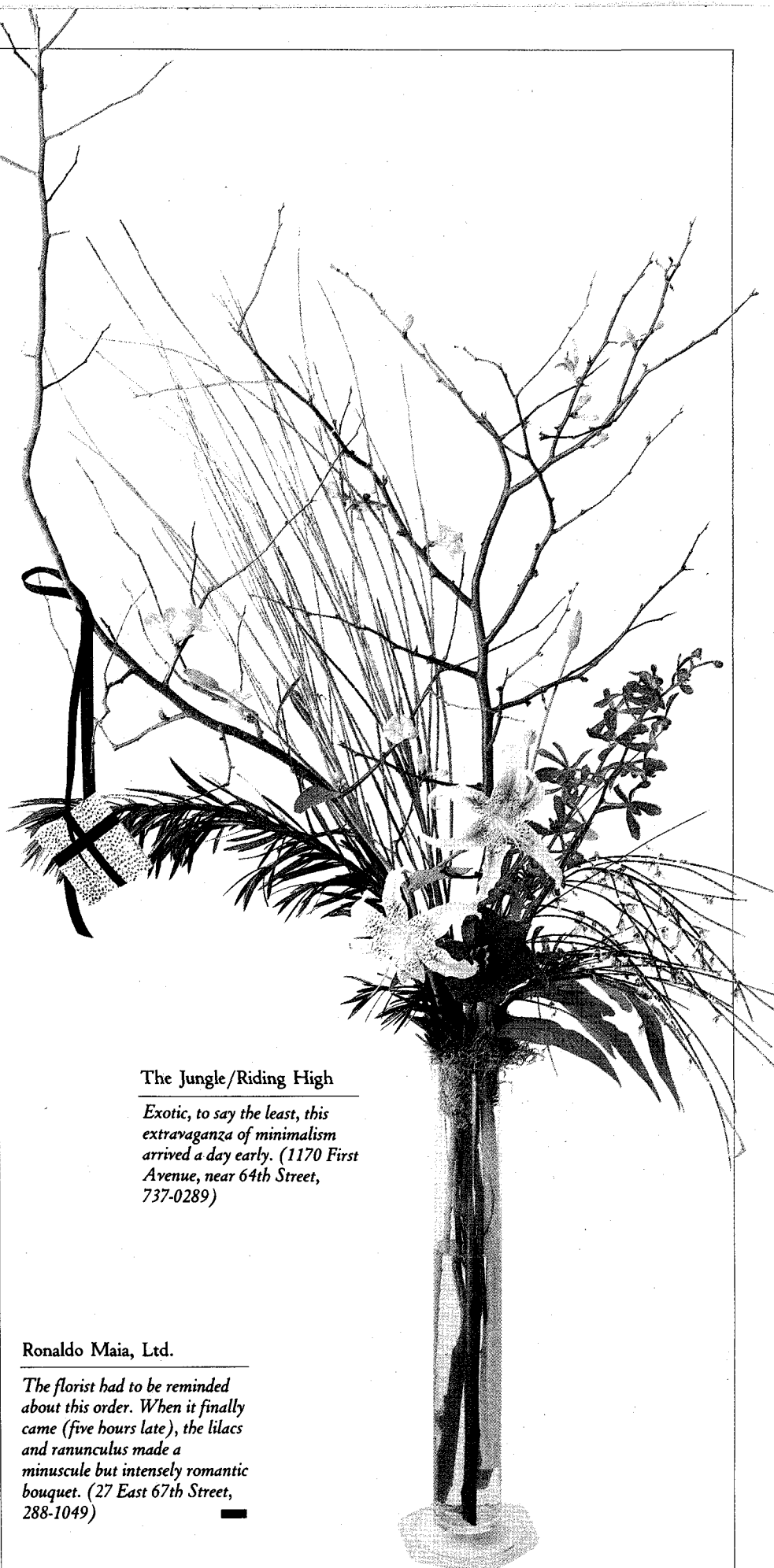
Marlo Flowers, Ltd.

This frilly mélange of romantic blossoms came with a Gainsborough on the gift card. But the arrangement was partly frozen, many of its flowers dead, and the bill was \$10 over the limit. (421 East 73rd Street, 628-2246)



Ronaldo Maia, Ltd.

The florist had to be reminded about this order. When it finally came (five hours late), the lilacs and ranunculus made a minuscule but intensely romantic bouquet. (27 East 67th Street, 288-1049)



The Jungle/Riding High

Exotic, to say the least, this extravaganza of minimalism arrived a day early. (1170 First Avenue, near 64th Street, 737-0289)



2000 square miles of crystal clear water.

**The American
paradise.**

United States Virgin Islands

St. Croix • St. John • St. Thomas

© 1983 United States Virgin Islands Division of Tourism, 1270 Ave. of the Americas, NY, NY 10020.

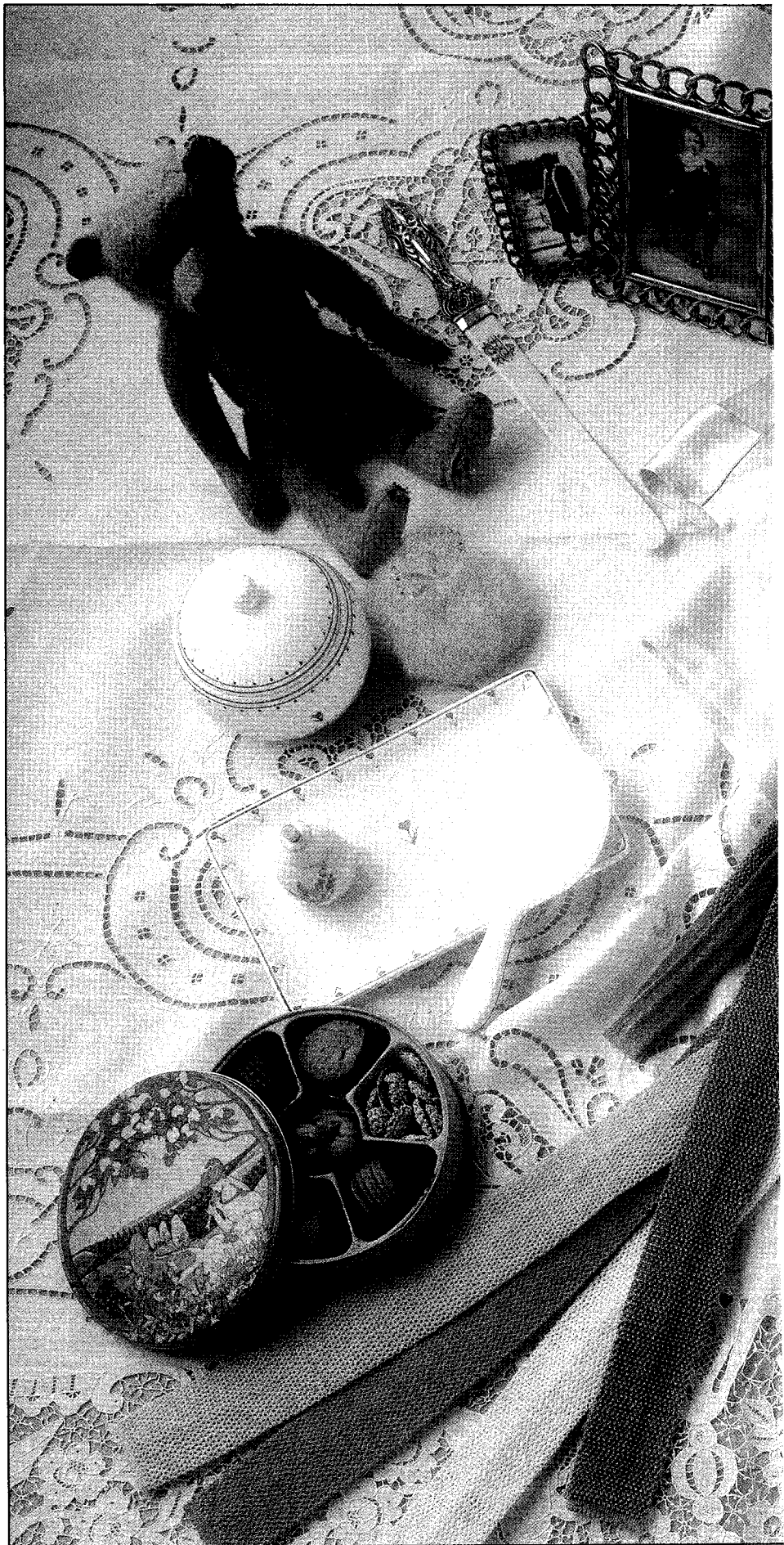
LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BEST BETS

Straight from the heart, for him or her, here are the most romantic Valentine's gifts available around town.

*By Nancy McKeon
and Corky Pollan*

Clockwise from top right: Silk makeup coat, \$170, and silk-covered hangers, \$18, are at Samantha Jones Lingerie (1391 Second Avenue, near 72nd, 472-3091) ♥ Cultured pearls clasped in gold and diamonds are \$4,500 at Fortunoff (681 Fifth Avenue, near 54th, 758-6660) ♥ Antique pillow sham is \$300, tablecloth with putti border \$1,250, at Françoise Nunnallé (246-4281, by appointment) ♥ Carved lace bobbins are \$20 to \$85 at Cherchez (864 Lexington Avenue, near 65th, 737-8215) ♥ Linen-damask napkin is \$15 at Frank McIntosh at Henri Bendel ♥ Linzer tortes are \$1 each at Serendipity 3 (225 East 60th Street, 838-3531) ♥ Chocolate Baci (kisses) come wrapped in love notes; \$18.50 a 21-ounce tin at Perugina (636 Lexington Avenue, at 54th, 688-2490) ♥ Romantic flatware is \$18 for five pieces at Frank McIntosh at Bendel's ♥ Notepaper is around \$175 for 100 monogrammed sheets and envelopes at Cartier ♥ *In and Out of the Garden* is \$14.95 at Cherchez ♥ Timeless timepieces are \$95 to \$2,000 at William L. Scolnik (1001 Second Avenue, at 53rd, 355-1160) ♥ Cotton-knit ties are \$17.50 at Bendel's ♥ Tins of tiny cookies are \$10 at E.A.T. at Bendel's ♥ Boudoir set—mirror, \$9.95; tray, \$13.95; powder box, \$12.95—is at Conran's (160 East 54th Street, 371-0917, and 2-8 Astor Place, 505-1515) ♥ Lavender-oil vial is \$10 at Cherchez ♥ Rock crystal holds a swansdown puff, \$50 at Bendel's ♥ Vintage teddy bears are \$185 to \$475 at America Hurrah (766 Madison Avenue, near 66th, 535-1930) ♥ Victorian page turners are \$225 to \$350 at Bendel's ♥ Antique wedding-ring frames are \$125 to \$495 at Bob Pryor Antiques (1023 Lexington Avenue, near 73rd, 688-1516).

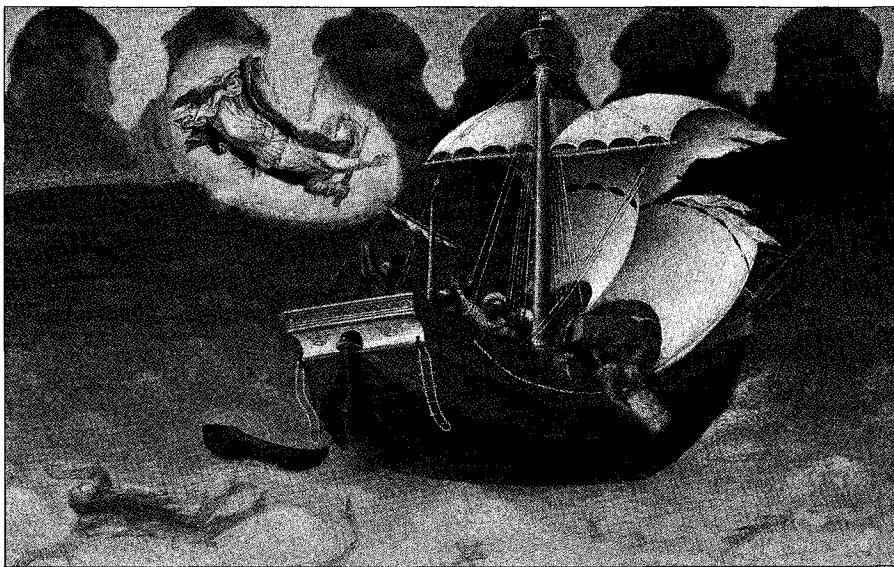




Art/Kay Larson

THE POPES AND THE POMP

"...Not all of the art in the Vatican show is great, or even good. This is the most exalted garage sale ever. . ."



Surprises: A panel from the Quaratesi altarpiece, by Gentile da Fabriano.

The Vatican Collections: The Papacy and Art, at the Metropolitan Museum of Art, is a most peculiar blockbuster. Already notorious for the month of private parties and membership viewings that intervene between the press previews and the public opening, on February 26, the show more closely resembles an affair of state than an exhibition.

The list of credits mentions more than 50 names and constitutes a flow-chart of the administrative and curatorial staffs of the Metropolitan and Vatican Museums, beginning with Professor Carlo Pietrangeli, director general in Rome, and Philippe de Montebello, the Met's director and the ranking member of the curatorial committee. From there, the pomp spreads laterally: The private evening parties open the museum to (it seems) every special-interest group that might be expected to show sympathy for the Met now or in the future. Premier among the throng are such corporate sponsors as Pan Am and Philip Morris (which, for its historic \$3-million contribution toward the \$8 million in total costs, undoubtedly feels entitled to special treatment). At exhibition's end is yet another gift-and-reproduction shop, there to remind us of how easily the sublime becomes the subliminally offensive.

The fuss and bother make it hard to appreciate the show's modest joys: What

mere hunk of marble can maintain its dignity amid the deafening roar of transatlantic backslapping? Those of us out of range of the trumpets and not invited to the parties should pause to consider this extraordinary fusion of nationalism, capitalism, Catholicism, diplomacy, and kitsch. We need not consider it long, however, since we'll undoubtedly see more like it in the future. The only saving grace is that hundreds of years' worth of art objects commissioned by the popes are finally being honored in the style in which they were originally conceived.

But of all the exhibition's peculiar aspects, the most peculiar is its art. First of all, there actually is some, a fact that should immediately set "The Vatican Collections" apart from blockbusters like the Vikings and Alexander—shows that presented the slim pickings of the archaeologists. The Vatican has lent at least three or four genuine examples of art-historical greatness: a magnificent tapestry, the *Miraculous Draught of Fishes*, commissioned from Raphael by Pope Leo X for the Sistine Chapel; a compositionally superb Caravaggio, the *Deposition*, in which Christ is lowered to the grave in a floodlit glare of light that throws into silhouette a halo of upflung hands. And, of course, the *Apollo Belvedere* and the *Belvedere Torso*, two works whose visions of physical perfec-

tion are to sculpture what the *Mona Lisa* is to portraiture.

But not all the art is great, or even good. The popes acquired their collections the way most of us assemble the contents of a garage: one piece at a time, as fancy suited them, often without knowing what they had, and almost never with a grand plan in mind. Visitors who have taken the tourist's trip through the gloomy galleries of the Pinacoteca, where paintings mount to the ceiling, then down the long, claustrophobic sculpture halls to the Sistine Chapel, can appreciate the awesomely random pattern of papal acquisitions. To pick an exhibition out of that accumulation would challenge any curator. And the greatest works—Bernini's colonnade and altar decorations, Michelangelo's dome, and St. Peter's itself—are part of the architecture and can't travel.

"The Vatican Collections" is the most exalted garage sale ever assembled. The point was not to show masterpieces; compared with the Uffizi, the Louvre, or the Metropolitan itself, the Vatican doesn't have many. What it does have is 1,600 years of art with sentimental associations, a treasured place in church history, or a gift for fibrillating the public's heartstrings. The Met's curatorial team—de Montebello; Olga Raggio, chairman of the Department of European Sculpture and Decorative Arts; Margaret Frazer, curator and exhibition coordinator; and James Pilgrim, the museum's deputy director—has done a magnificent job with a difficult assignment. Its reminiscence transcends the politics of religion—with reservations.

The show begins with medieval fragments from the old

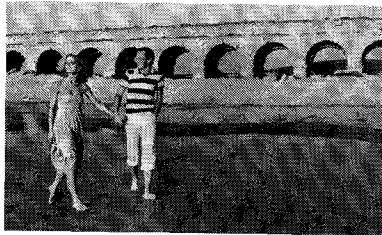


Joy: The shepherd.

ISRAEL. IT'S NOT JUST FOR OTHER PEOPLE.

Maybe you're thinking, it's too far. A bit unsophisticated. More than you can afford. Too different.

Look again. Israel is a great vacation.



Historic Caesarea, a spectacular resort on the Mediterranean shore. A serene and lovely beach, totally irresistible. Whether you travel en famille. In solitary contentment. Or with a friend.

Israel is a lush, fertile land of warming breezes and exotic places. A land of gardens and greenery. Ancient sites. And modern amenities. Water sports and beach resorts along four sparkling seas.



Windsurfing on the balmy Mediterranean. Or try waterskiing. Boating. And some of the best scuba-diving in the world in our coral-filled waters.

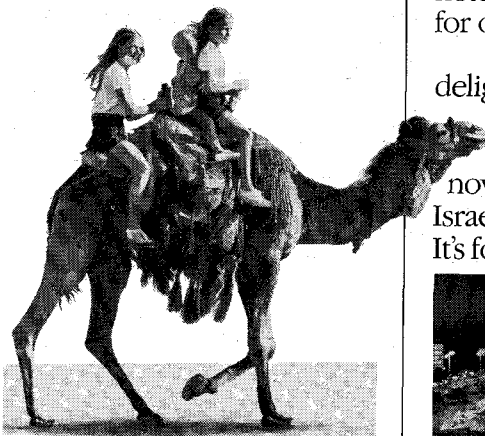
And yet, your stay in a luxury hotel costs about half what you'd guess. Dinner for two can run less than you'd expect to pay for lunch in New



Since time immemorial the city of Jerusalem has been considered beautiful beyond belief. And throughout history, travelers have walked its narrow, cobblestone streets. Visiting the ancient landmarks. Exploring the bazaars. And last year, a million people came, from all over, to vacation in Israel.

York. And there are countless low-cost packages, including airfare and hotel, to help you get there.

You can relax at a spa. Ours have been famous since the time of Cleopatra. Then



Did you ever meet anyone who didn't want to ride a camel?

discover that the Red Sea is unusually blue, as you turn golden tan on the Eilat beach where the Queen of Sheba landed.

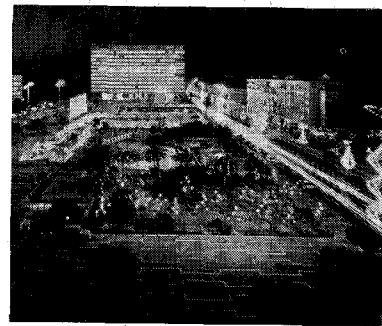
If you're a craftsperson, you'll be blown away by our glassblowing. Pottery. Jewelry. Tapestries.

As for shopping, there's much to admire. As well as acquire. Supple suedes and buttersoft leathers. Antiques. Religious artifacts. Precious gems. And even more.

And at night, there are bistros and discos. One of the finest symphony orchestras in the world. A dozen delicious cuisines to explore, before returning to your comfortable hotel. But be sure to save room for our famous Israel breakfast.

These are just a few of the delights of a vacation in Israel.

There are so many more. Call your Travel Agent now, to plan your trip. And see Israel for yourself, this year. It's for you.



Tel Aviv's Kings of Israel Square aglow at night. Lined with cafes for strolling. And talking. A way of life in Israel. And soon, we hope, for you.

ISRAEL

The miracle on the MediterraneanSM

"TAKE A ONE HOUR
VACATION"



924-4382

236west 26street, new york city 10001
*DISTRIBUTOR—FLOAT TO RELAX TANKS

petite-under 5'4"
proportionally styled alterations not required

petite pleasures
fashion for the woman under 5 foot 4
petite sizes 0-10

1192 madison avenue (at 87th street)
new york, new york 10028
212-369-3437

open sundays

"...If one can forget the deficiencies,
the show is a model of museumship..."

St. Peter's, the basilica that was built in the fourth century during the reign of Constantine and was torn down in the fifteenth century to make way for the new Renaissance church. This section may confound those of us whose personal history has nothing to do with Catholicism—a problem, indeed, with the entire exhibition. Sarcophagi, mosaic panels, Cosmati mosaics and columns, and fresco fragments from the portico of the old St. Peter's are not particularly stunning apart from their provenance, and carry about as much sentimental load for me as photographs of someone else's grandmother. I noticed an undertone of resentment in my reactions here, perhaps because of the show's implicit assumption that the church's history is everyone's, and that proselytizing is its divine right. Like all mass spectacles—from Steven Spielberg's *E.T.* to the Rose Bowl—the Vatican show assumes the existence of a set of values that it then feels justified in promoting.

Past the medieval section, the show picks up momentum—and looks more and more like a fabulous art-historical flea market, an assignment in connoisseurship. From the Apostolic Palaces comes a gloriously garish ceramic wreath with the coat of arms of Pope Innocent VIII gilded and silvered and held aloft by a pair of ceramic angels that could be the prototypes for the products of ceramics factories ever since. Also from the palaces: a lovely frieze with griffins, two superbly detailed tapestries that probably served as altarpieces, and Raphael's *Miraculous Draught*, part of the series called by a contemporary "the most beautiful things in the world."

From here on, there are: sixteenth-century Florentine papal vestments encrusted in gilt thread and woven with elaborate scenes; Antonio Gentili's towering baroque altar cross and candlesticks in silver gilt, rock crystal, and lapis lazuli; tiny terra-cotta studies by Bernini for the tomb of Urban VIII; a reliquary casket for the True Cross; an exquisite carved-ivory relief on slate of Christ's deposition; a Roman copy of a Greek sculpture of Thalia, the Muse of Comedy; a triumphantly sensual relief eulogy, *Cosimo I de' Medici as Patron of Pisa*. From the Pinacoteca come two sublimely beautiful angels and Leonardo da Vinci's half-finished *St. Jerome*. The exhibition concludes with an Egyptian wing, a dozen-odd red-figure Greek vases from the Gregorian-Etruscan Museum, more Greek and Roman sculpture, a much beloved Roman shep-

herd boy, and a strangely unsatisfying plunge into the twentieth century.

Within this list are wonderful things, but to appreciate them one must expect nothing, and be content with small surprises. I found the greatest delights in an enclave of tiny tempera paintings on panel from the Pinacoteca. They have all been cleaned recently, and their reds, greens, and yellows glow like Christmas lights on a winter's evening. There is the marvelous *Vision of St. Thomas Aquinas*, by Sassetta, orchestrated in tones of avocado, rose, and ocher, and a luminously simple set of panels painted by the monk Fra Angelico for a chapel dedicated to Saint Nicholas. The saint is honored again in two predella panels from the *Quaratesi* altarpiece—according to the painter Vasari the best work Gentile da Fabriano ever produced. In one panel, Nicholas tosses golden balls to virtuous but impoverished maidens threatened with forced prostitution; in the other, he sweeps out of the sky in a golden corona to save a storybook ship foundering in an opalescent sea as a mermaid with shark's fins swims about below.

Parts of the collection remain unsalvageable, especially the modern section, which is enlightened only by Matisse's study for his great stained-glass windows in the Chapel of the Rosary of the Dominican Sisters at Vence. The weakness common to theme shows is clearest here, where nothing could have helped the selection, and no one could have avoided putting it in.

But if one can forget the deficiencies and ignore the curse of exalted expectations, it's possible to wander happily through a show that is a model of mass-museumship: works that have been impeccably chosen and perfectly installed; an effect that is subtly emotional and as intimate as such experiences ever get. Those qualities may sound at odds with the show's promotion, and in fact they are. "The Vatican Collections" would not have arrived in New York without some guarantee that it would be received with the pomp and circumstance appropriate to an affair of state. The show itself struggles to become something else—something lovable and private—and succeeds as long as you stay within the exhibition's silent halls. (I will not venture to guess how the sense of intimacy will change when the crowds arrive.) Unfortunately, you walk out into the hard white glare of hype, and the mood vanishes. (Note: Tickets are on sale at Teletron and Ticketron; they will not be available at the museum. The show continues through June 12.)

The Insatiable Critic/Gael Greene

PLAISIR BY ANY OTHER NAME

“...The greeting's shy, the service awkward, but I can't think of a cozier romantic spot to take a sensualist to dinner. . .”

RETURNING TO *Le Plaisir* IS BITTERSWEET... an evening with someone you once loved beyond believing. Of course it isn't going to be the same. Hard to imagine anyone recapturing the sense-dizzying electricity, the innocent eccentricity, of *Le Plaisir* at its most glorious. Weary and disillusioned when *Wunderchef* Masa Kobayasha was lured to California (a second shattering *coup de cuisine*; the original chef, Claude Baills, had exited earlier in a curdle), co-owners Stephen Spector and Peter Josten bartered out of the dream, selling even its name. Now Pierre Jourdan, scion of the shoe empire, suffers the backwash of love's labours lost.

Jourdan has ripped away the peachy chintz, padded the walls with a rusty *soupe de poisson* silk, set up a plush pink aperitif stop west of the slick brass-wrapped bar, and hired away from *La Tulipe* chef Guy Reuge, born in Normandy, reared in the Loire Valley, trained in Alsace, later of *Le Cygne*. There are no more vibrations of urgency, no giggly cocktail-party clatter, no powerful foodies dishing dirt and truffled pasta. There are fewer tables—fewer folk, alas, to revel in the space and the quite wonderful food. The greeting is shy, the service awkward, but soft light creates drama against breathtaking flowers, and I can't think of a cozier romantic spot to take a sensualist to dinner.

Taste the luscious fast-seared foie gras with its hint of sherry vinegar, its port-plumped raisins and just-wilted spinach... that quivering flan nesting crayfish in a fine *Nantua* sauce... lobster, lovingly truffled (but sadly meager), centered on endive spikes... splendid squab or rare duck breast or a breast of that flavorful wild duck, *colvert* (a meaty leg joint is served on a second plate along with *pleurote*, the voluptuous mushroom), all with little vegetable tuffets and timbales in tandem or whole roasted cloves of garlic and shallot—their dynamite mellowed to a

savory softness by being cooked in the skin.

As you sip wine chosen from a small, unimaginative, uninformed list with—to its credit—a handful of reasonable choices, the chef sends little pastry puffs



Unsung heroes: Chef Reuge, owner Jourdan, garde-manger Le Pera.

filled with silken mousse of foie gras and pigeon liver. After lobster salad, good gravlax with a French accent, a slice of tasty game-bird pie (not sufficiently warmed), or a fresh and handsome fish terrine in a thin bath of tomato and lemon comes a benediction of soup, part of the \$38 *prix fixe* dinner. It might be as deceptively simple as carrot cream with a frazzle of carrot on an island of *crème fraîche*, as complex as fennel and pumpkin (stir to blend) or an earthy alchemy of mushrooms, cultivated and wild. Small rectangles of striped bass are braised in lettuce afloat in a *Sauternes*-spiked sauce. A dwarf lobster, meticulously poached and served on delicious tomato cream, is as lovely to the eye as to the mouth. But the best that can be said for one evening's special partridge is that it is inspiration for a pastry overflowing with a divine slink of *pleurote*. Cheese—pedestrian Brie or all manna of goat (\$2 extra)—is served with the chef's wonderful home-baked walnut-onion

toast. For dessert: stylish *dacquoise*; fine warmed *tarte Tatin*; smooth, sometimes too sweet sorbets; moist, deeply fudgy chocolate cake; floating island memorable only for the size of its boring egg-white fluff; and delightful *petits fours*, crisp *tuiles*, miniature lemon *meringue* tarts that are almost as sticky as rubber cement, macaroons, and pointy little chocolate truffles.

Perfection is a long way off now. The boring *petits pains* must go. Sweet butter is better in block or ramekin than in curls. Soups and sauces must be constantly tasted, seasoning adjusted. At one dinner almost half the dishes served needed salt. When you're spending \$130 for two, some of the portions seem stingy. Desserts could be less predictable. I vote for something daring in lemon and orange. Only success, I suspect, will bring a spark to the service. But M. Jourdan himself, alas, is too passive. Other hosts can be intrusive, indiscreet, bubbling over with braggadocio, and yet win allegiance because their passion for perfection (or success) is so intense.

Friends of its former life have stayed away out of loyalty to its old owners, as if in a mournful challenge to *Le Plaisir*'s right to survive. "I see now it would have been best to change the name," Jourdan broods. Well, with a chef this talented it seems worth agonizing over details, offering advice and consent. If *Le Plaisir*'s future were not so precarious, it would have been among the top twelve, *la crème de la crème*, in last week's rating of New York's best French restaurants.

Yes, it's hard to take a broken heart back to the scene of lost love. But all that *Le Plaisir* lacks now are pats and pans from savvy food folk, applauding, complaining... insisting that Guy Reuge and the tentative M. Jourdan go for the stratosphere.

Le Plaisir, 969 Lexington Avenue, near 70th Street (734-9430). Dinner, Monday through Saturday 6 to 11 p.m. American Express, Carte Blanche, Diners Club, MasterCard, Visa.

Theater/John Simon

SUMMER OF '45

"...*What I Did Last Summer* is a small memory play that never rises above mild poignancy and modest zestfulness..."

SOME PLAYS ARE TOO SMALL FOR THE theater, for television, for anything except the author's memory, his heart, and a bureau drawer. Such a one is A.R. Gurney Jr.'s *What I Did Last Summer* at Circle Rep; an amiable, not unintelligent, intermittently amusing, but finally utterly tepid miniature that only those bursting at the seams with goodwill can clasp to their bosoms or bursting seams.

It is a memory play about the author's fourteenth summer at an aestival colony on the Canadian side of Lake Erie near Buffalo, the site of other Gurneyana. Charlie's father is in the Pacific (the time is 1945); his mother, Grace, is harried and lonely and has had a tiny affair. His sister, Elsie, is seventeen and reading *War and Peace* and sunbathing by way of preparation for Mount Holyoke. Ted, Charlie's friend, is sixteen, and both defensive and aggressive about being Canadian. Charlie is bored with his remedial Latin, and mostly fretting. Both boys are sweet on Bonny (likewise fourteen), who thrives on it. Charlie, seeking gainful employment, wanders onto the property of Anna Trumbull, nicknamed the Pig Woman, who is part Indian and semi-outcast. She is an artist *manqué*—which, as Bonny explains, is an art teacher with no students—and a bourgeois-despising eccentric. Gruff but basically lovable, she takes Charlie under her wing—as

she once, unsuccessfully, did his mother—and vows to discover and develop his "artistic potential."

If you are not exactly ravished by the story so far, don't expect much more from the actual play. Gurney is a civilized writer who manages to navigate a reasonably steady course between period oddities and conversational bromides, between bits of Pirandellianizing and an occasional sharply perceived, brightly rendered incident or verbal exchange. The proceedings never sink into dreariness, but they never rise above mild poignancy or modest zestfulness. When, at the end, the audience-addressing Charlie declares that he wrote this play when he turned sixteen (Anna, with whom he briefly stayed after running away from home, having indirectly steered him toward his potential, after all), I am inclined to take him at his word. There is only so much a gentle play about a boy's coming of age under the tutelage of a sweetly doomed oddball can do for us these days, and this one doesn't even quite do all of that. Gurney has proved himself more at home with satire; this sort of thing he might as well leave to Lanford Wilson.

The production, whose staging is more or less credited to B. Rodney Marriott, is visually and histrionically solid but unremarkable. I am getting tired of

Ben Siegler's perennial Charlie Brown cum Snoopy expressions and intonations, but he'll do; as sister Elsie, Christine Estabrook is much more in her element. As Bonny, Ann McDonough is rather too studiously little-womanish. Debra Mooney is sound and unexciting as Grace—could she really have had the potential Anna asseverates? As Anna, Jacqueline Brookes gives her best performance in a long time, but the part could have used someone larger-than-life, like Colleen Dewhurst. Robert Joy is dependable as always, but Ted is not a part that can take very much acting. If you are the sort of theatergoer thankful for small favors, here, certainly, is a small one.

CONSIDERABLY MORE ASSERTIVE, BUT delivering even less, is David Hare's *Fanshen* (1975), based on William Hinton's allegedly lyrical nonfiction book of the same name, unknown to me. Based even more, however, on *The Caucasian Chalk Circle* and three or four other pieces of Brechtian chinoiserie, only with rather more obvious agit prop and less obvious genius. *Fanshen*—a word that means "to turn over"—concerns the political turnabout in China at the end of the Japanese occupation. In best propaganda style, the Kuomintang is denied to have done any fighting, and the war was clearly won by the Maoists. Nine actors play some thirty characters, and though the peasants and landlords are represented believably enough, the methods of the Communists are shown as caring and rational almost without fail, with lapses in the lower and upper echelons talked out sweetly and reasonably and resolved for the greatest good of the masses.

There is minimal plot in the conventional sense, but the social iniquities of China do have their dramatic aspect even in—especially in—simple telling, and, in the unemotionally Brechtian style, Hare does accomplish a thing or two. But the dramatic effect of town meetings, trials, redistributions and re-redistributions of wealth does pall after a while. The failure of the village Communists to resist the bourgeois temptations once in power; the coming of a work team to straighten out the village, and their falling, in turn, into error; the fallibility of



The playwright as a young man: Jacqueline Brookes, Ben Siegler in Gurney's new work.

the odd top-level functionary even—all this becomes, finally, schematic and predictable, as are the humble and patient ways with which, through mutual and self-criticism, all gets ironed out in the end—or so we are led to believe.

The bare-bones, Brechtian *mise-en-scène* with rapid, detached forward movement through many short scenes is well enough managed at the Soho Rep by Michael Bloom, though his casting is imperfect and some of the performances emerge as unfinished. I liked Ryn Hodes, Fredric Mao, and, except for one bad scene from each, Sharita Hunt and Robertson Dean. The only reprehensible work came from Patrizia Norcia, smug and artificial all the way. Good stage design from Raymond Kluga, costuming from Steven L. Birnbaum, honest, harsh lighting from David Noling, and evocative mini-music from Steven Brant. But it's all done with cookie molds—quaint, neatly manipulated ones, but cookie molds all the same. And no surprises in the fortunes.

THE ESTIMABLE NEGRO ENSEMBLE COMPANY comes a cropper with Ray Aranha's *Sons and Fathers of Sons*. Back in 1973, I thoroughly disliked Aranha's *My Sister, My Sister*, and I'm sorry to say he's no better with fathers and sons.

Three Macbethian weird sisters (and I mean weird) introduce and connect bits of action in the worst stage verse I have ever heard; in between, two scarcely if at all fused stories unfurl "in three basic time frames." The 1943 and 1953 time frames feature poor, southern, rural blacks, with a wife vainly searching for a true man and a son, equally vainly, for a true father. There is much bloody violence but little enlightenment. In the third time frame, at Florida A. & M. circa 1960, a bright but confused black student finds a surrogate father in an honest and idealistic but drunken professor, even though he loses a girl whose need for a strong man he cannot yet satisfy.

The banter between the floundering but gifted student and his cynical but equally adrift roommate provides a few pungent moments; the rest of the play, for all its sincerity, is all cliché, pretension to poetry and insight, and sheer bad writing.

The acting is undistinguished, though Phylicia Ayers-Allen, Olivia Virgil Harper, and Robert Gossett have good moments. Eugene Lee disappoints here, and Graham Brown, with his rasping, plangent monotone, is too inflexible for two major roles. Walter Dallas's staging is totally pedestrian, avoiding no directorial cliché, and the production design, even on a shoestring, ought to be better. Only for those who mistake intention for achievement.

CONNOISSEUR

*has moved to America with
Thomas Hoving as its
Editor-in-Chief*

Mirror-c. 1765-Philadelphia
Bernard and S. Dean Levy, Inc.

CONNOISSEUR
*the magazine for people
with a passion for the best*

Pick up CONNOISSEUR at better newsstands

A publication of Hearst Magazines a division of The Hearst Corporation.
© 1983 The Hearst Corporation



**"IF YOU LIKE THE CRAZY HORSE IN PARIS
YOU'LL GO WILD OVER THE WILD CAT!"**

—Robin Leach, Entertainment Tonight

Wild Cat Saloon

A SPECTACULAR FRENCH REVUE!



"BEAUTIFUL WOMEN...EXCITING FEMININITY!"

FOR RESERVATIONS CALL (212) 486-7733

**2 SHOWS NIGHTLY • 9:00 and 11:30PM • \$25 cover — two drink minimum
227 East 56th Street**

Books/Anthony Burgess

GOODNESS HAS NOTHING TO DO WITH IT

“...With prima donnas the voice becomes an instrument of vindictiveness, mania, destruction—above all, power...”

My Wife Maria Callas, by Giovanni Battista Meneghini. Farrar, Straus and Giroux; 331 pages; \$16.50.

The Last Prima Donnas, by Lanfranco Rasponi. Alfred A. Knopf; 635 pages; \$22.50.

THE APPEAL OF THE GREAT SINGERS HAS never been primarily musical, nor has theatrical skill, with which singers are not well endowed, had much to do with it. It has always been sex, but sex of a subtle and mythical order. Not, that is, plain sexiness. The sexiest role in the operatic canon is either Carmen or Salome, and Maria Callas, the most notable of the divas of the dying age of divas, would have been no good in either part. And in Lanfranco Rasponi's book there are few great Carmens and, I think, no great Salomes. Italian opera, like Italian life, has furnished the big prima donnas with the materials of a kind of monstrous femininity in which all the aspects of Hellenic divinity are subsumed. The voice becomes an instrument of seduction, vindictiveness, mania, suffering, irrationality, destruction—above all, power. Copulation has had nothing to do with it.

I speak of women, because all the great operatic roles are female. And I speak of the higher voice, since contraltos do not get major parts and embarrass more than they seduce. Among the men, the tenor has a kind of sublimated aphrodisiac property, but basses don't appeal, unless they're black, mad, or Russian. In operatic song there are no gods, only goddesses. In my view, they are undeserving of worship. Most operatic composers have found them a damned nuisance, though necessary transmitters of structured sound. Mozart had little time for singers of any kind; they were all peevish kids and very rarely intelligent. You had to have them on the stage, and that meant having also their bad temper, which they called temperament, their mind-boggling egotism, and their greed.

It is very frequently the temperamental adjuncts of their talent that appeal most to the general public. A lot of people never heard Callas sing. Many

Anthony Burgess's most recent novel is Earthly Powers. His musical The Blooms of Dublin will be performed in America this year.

who heard her sing were unable, in the manner of Rasponi, to analyze her voice and find its registers badly stitched together. But everybody knew how she would threaten to knife a tenor for holding a high B flat too long, how she tempestuously fell for a hairy Greek tycoon, how she made poor Meneghini's life hell. Callas was an Italianate Greek-American, but the sole American element in her was an interest in money.

to be fiction) would shame the least realistic of librettists. Callas began by being very fat, but she suddenly turned into a svelte nymph. This was because she expelled a tapeworm from her guts, a not infrequent parasite on bodies that like, as hers did, raw meat. Normally a tapeworm keeps you thin, but it kept Callas fat. Divas have different metabolisms from the rest of us.

The story is one of radiant successes



Callas: A life that if toned down a little would make a fine libretto.

For the rest she was all Mediterranean-Aegean impulsiveness. The rationale of Italian opera, in which she excelled, is never clear to Teutonic Protestants until they have lived in Italy. Marrying into Italy, I married into opera. If Schoenbergian *Sprechgesang* has its basis in the voice of the crowd around a Vienna street accident, Bellini and Verdi spring from a way of life in which hellish rows are savored, knives are thrown, jealousy is displayed like a flower, and the voice of desire or anger fills, undamped, the street full of drying laundry.

Meneghini's posthumous book is, of course, fascinating, but it has little to do with humanity as decent dwellers in Queens or Flatbush know it. Everything is delivered fortissimo, and some of the plot elements (for such a biography has

and even more radiant fiascoes (radiant there in the sense of fulminant public anger, threatened lynchings, thrown bottles, scabrous graffiti, smeared dogmerds). Of the labor of art and craft we learn nothing. The longueurs of score poring and scales belong to books that only experts read. Here is Callas for the non-musical public, first the adoring wife—with even the adoration expressed in the higher tessitura—and then the treacherous runaway, seduced on the *Christina* while senile Churchill mumbled his caviar, full thereafter of knives and machine guns for suffering Meneghini. The whole story would, of course, if it were toned down a little make a fine libretto.

Lanfranco Rasponi and the various divas of his book—Stignani, Nicolai, Eva

Turner, Grob-Prandl, Flagstad, Lubin, Galli-Curci, and the rest (many of whom the music-loving reader will never have heard, or even heard of)—concur in believing that the great age of the prima donna is over. This is not just a matter of a decline in the quality of vocal endowment or of vocal instruction (never was there such musicianship, especially in America and Britain, as there is today); it is rather that the great female singers don't know how to cherish their voices, using them up in an exhausting decade of greed for fees and, far worse, rushing from role to role without proper selectiveness, not giving the *Turandot* voice a chance to become a *Traviata* voice, refusing to rest the instrument and hence conserve it.

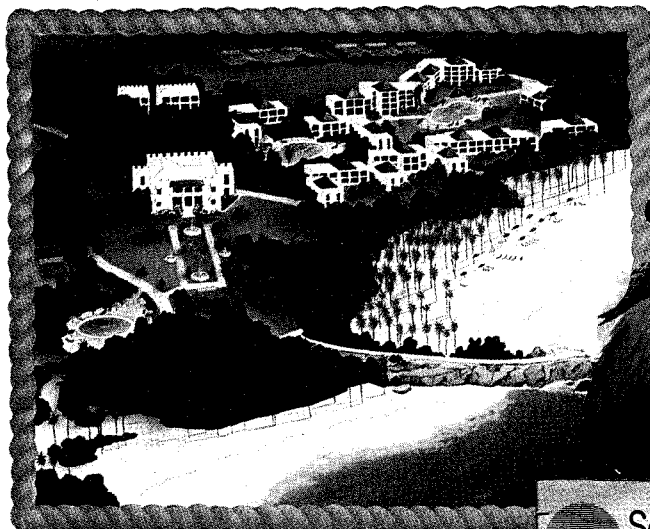
There is, of course, a sense, hardly touched on here, in which the prima donna who excelled in Bellini, Donizetti, Verdi, and Puccini has to be a phenomenon of the past, one of the custodians of a museum of ancient music that has little to say to our own age. Are there any great soprano roles in contemporary opera? Well, there's Ann in *The Rake's Progress* and the wretched trull of *Wozzeck* (hardly a Callas part)—and, well, yes, Lulu. The professional sopranos of our day subdue themselves to an ensemble view of opera that has nothing to do with the large egotism of the romantic era. There is still, I think, the possibility of a revival of the older aesthetic, full of emotion and display, but where are we to find our subjects for librettos? I have dreamed of an opera on Adolf Hitler, but there would not be much for Eva Braun or Magda Goebbels to do. I dreamed also of an opera based on Joyce's *Ulysses*, but I could not get Molly out of bed. There seems to be nothing in our civilization, despite the rise of woman, conducive to the vision of a *Turandot* or *Tosca* for our time.

Rasponi, writing of Gladys Swarthout, Grace Moore, and Lily Pons, sees clearly the relationship between the operatic diva and the film star, the diva with no voice. The age does not seem to desire a new Garbo or Crawford, though it is ready enough to feed its ravening, if hypocritical, nostalgia with the Late Late Date With the Great Show. Similarly, the prima donna has been replaced with decent, clever working girls of the voices (such as Gwyneth Jones), and the glamour has departed. The strange, untimely death of Maria Callas brought an era to an end. But with the rolling of the mahamantra, if that is how you spell it, that era may return.

By Our Contributors

Something to Declare: Twelve Years of Films From Abroad, by John Simon. Clarkson N. Potter; 442 pages; \$19.95.

IT'S NOT JUST A CASTLE, IT'S A KINGDOM.



\$188*
*8 days/7 nights



Marriott's

**Sam Lord's
Castle Resort**
Barbados, West Indies

72 lush tropical acres • 259 luxurious guest rooms • Jacuzzi • Health club
Three magnificent swimming pools • One-mile beach • Exciting entertainment
7 day/night tennis courts • Special functions and activities • 19th Century Castle
Gift shop • Beauty and barber shop • Nearby horseback riding, golf and watersports
Fabulous restaurants and lounges

See your travel agent or call (800) 228-9290

*Based on per pers., dbl. occup. Airfare, taxes and gratuities add'l. Eff. April 4 thru Dec. 15, 1983

ERTE ON EXHIBIT



Beauty and the Beast—bronze sculpture
by Erté depicting the dream and the reality
on exhibition at the Dyansen Galleries.

The Dyansen Galleries art boutiques carry
unique and ideal gift ideas to delight your
Valentine, including exquisite silk scarves,
art deco jewelry, and a complete line
of cards by Erté.

Give the beauty of art on the most
romantic day of the year.

Dyansen
Galleries

11 E. 57th Street, New York, NY 10022
Second Floor. Telephone: (212) 489-7830

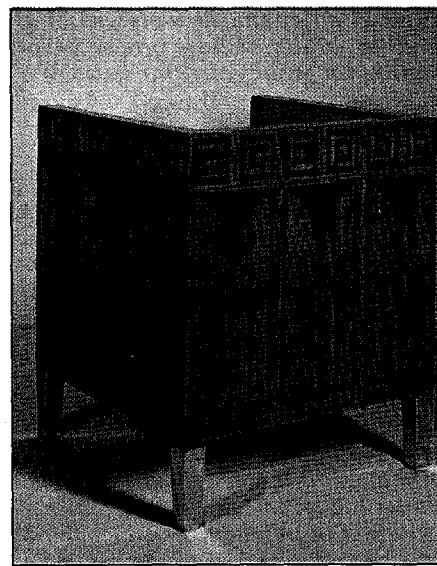
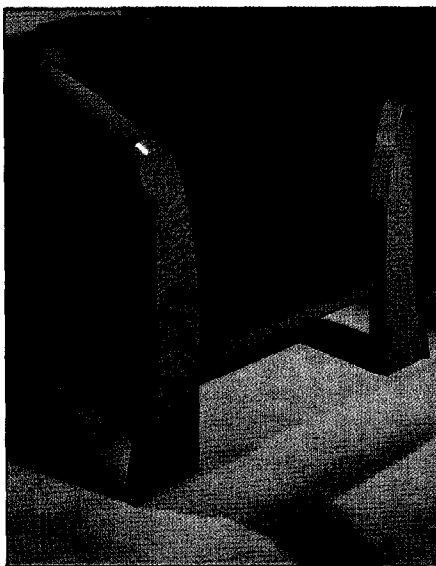
122 Spring St. (Soho) New York, NY 10012
Street Level. Telephone: (212) 226-3384
Toll Free (800) 847-4234

Catalog Available—Upon Request

Cityscape/Carter Wiseman

TALES OF THE VIENNA WOODS

“...Some of architecture’s best-known talents are turning to vintage Austrian furniture for a breath of the new...”



A special sense of comfort: The “Mautner-Markhof” chair, by Koloman Moser (1904); Michael Graves’s latest; a Moser armchair.

ON A SUNNY JULY DAY IN 1902, THE great French sculptor Auguste Rodin was taking his ease at a picnic held in a Vienna park to celebrate a show of his work. Rodin’s hosts included most of the city’s formidable artistic avant-garde, among them the painter Gustav Klimt. Overwhelmed by the peaceful setting, the notes of a Schubert piano piece in the background, and the elegance of the women who clustered around him, the visitor from France turned to Klimt and said, “I’ve never felt anything like this ... in you, about you, this happy, child-like joy. Can you tell me what it is?” Klimt looked at his guest and replied with one word: “Austria.”

Like Rodin, a fair portion of the New York design world seems to be discovering the delicate delights of turn-of-the-century Austria, or, more precisely, Vienna, where they were concentrated. In recent months, three books have appeared on Adolf Loos, a Viennese architect known for years mainly to scholars. The Austrian Institute (11 East 52nd Street), which two years ago mounted an excellent show of work by Loos’s fellow Viennese Josef Hoffmann, is follow-

ing it next week with one on Koloman Moser, Hoffmann’s collaborator in the founding of the Wiener Werkstätte, the famous Vienna workshops. The George Kovacs designer-lighting store now stocks a line of lamps made after originals by Loos, Hoffmann, Moser, and others. And ICF, an architect-supply showroom that has carried Hoffmann furniture reproductions since 1975, finds demand surging. “Vienna is hot stuff,” says an ICF salesman. “Its time has come.”

Much more than scholarship and reproductions is involved in the surge. Indeed, some of contemporary architecture’s best-known talents are turning their attention to vintage Viennese fur-

niture for a breath of the new. Richard Meier, who says he was “bowled over” by his first visit to Vienna, in the early seventies, has produced a new line of furniture for Knoll International that is rich in associations with the chairs and tables done by Hoffmann and Moser between 1901 and 1909. Michael Graves, the architect of the controversial new office building for the city of Portland, Oregon, is now at work on teapots and furniture he freely admits “would not look the same without Hoffmann.” The post-modernist architect Robert A. M. Stern, whose embellished aesthetic could not be more different from the austere geometry favored by Meier, has embarked on designs for tableware he says have at least “distant” spiritual ties to the Werkstätte methods.

There is of course nothing new about people whose main business is to design buildings also working at the small scale of furnishings and furniture. Frank Lloyd Wright designed virtually everything for his buildings from the chairs his clients sat in to the windows they saw the world through. (A selection is on view at the Metropolitan Museum of

Cousins: Chairs by Josef Hoffmann (1906), Richard Meier (1982).



Photographs: top right, courtesy of Galerie Metropol; others by Wolfgang Hoyt/ESTO.

Thinning hair doesn't have to be a permanent condition!



Actual client of Hair Club for Men

Hair Club for Men® offers a responsible, natural alternative.

If you're like most men with thinning hair who care about how they look, you spend a lot of time in front of your mirror. You probably take hair from where it is to cover places where it isn't. Because to you, looking good is directly related to feeling good, self assured, confident.

You're exactly the kind of man Hair Club for Men is designed to serve. Because we know that thinning hair doesn't have to be a permanent condition.

With our exclusive, non-surgical process, we create a union between your own hair and the perfectly matched, natural hair we add. We call our process the Strand-by-Strand® system.

It's a responsible, natural solution. And it's available only at Hair Club for Men.

With the Strand-by-Strand process, your hair behaves as great as it looks. So you can do all the things you always do — swim, jog, sail, play tennis, shower, go to bed — with complete and total confidence.

And the reason your hair always looks great is our own styling method — a precision geometric cut — which ensures that your new hair will take that natural bounce, even in the strongest wind.

Find out about the Hair Club for Men now by requesting our free 20-page brochure. It's a frank discussion of all hair replacement techniques in general. And Hair Club for Men in particular. We think it'll help you decide how to handle your thinning hair condition. Permanently.

**Call now for our free booklet.
TOLL FREE: 1-800-547-5995**

Or mail this coupon to the club nearest you

Please send me — in a plain envelope — your FREE 20-page booklet on what to do about thinning hair.

Name

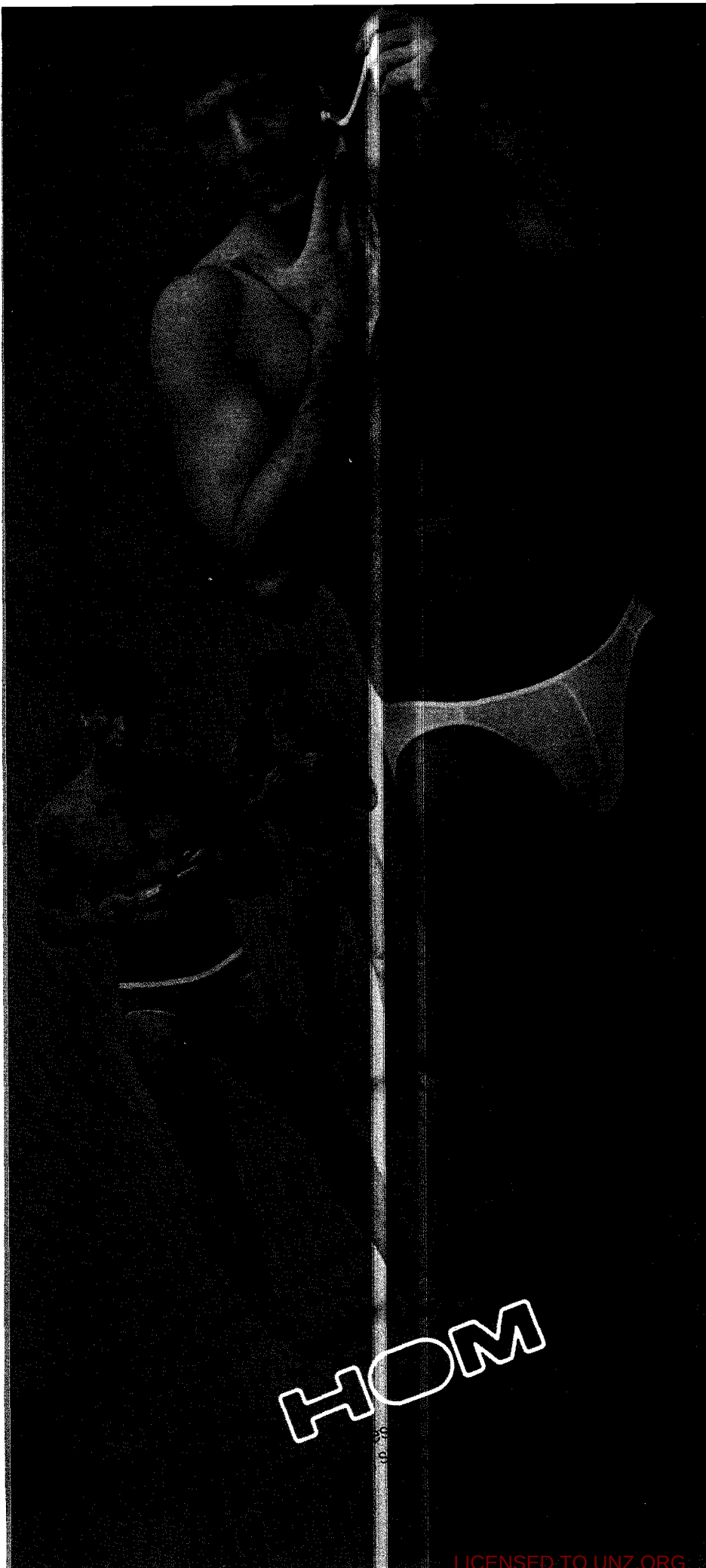
Address

City

State Zip

Hair Club for Men

185 Madison Ave. (at 34th St.) New York, NY 10016
212-889-9290

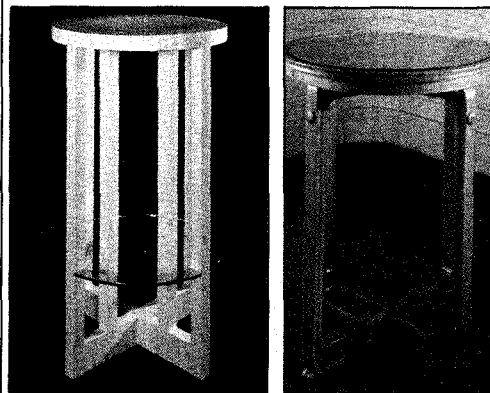


HOM

HOM® UNDERWEAR AVAILABLE AT DUNHILL TAILORS.

Art in the Wright room recently installed in the American Wing.) The great modernists—Le Corbusier, Mies van der Rohe, Marcel Breuer—all did furniture. Often, these small-scale items provided opportunities to experiment with forms and relationships that could later be integrated into full-fledged architecture.

But why are today's architects concentrating on Vienna, and why now? The shapes of the best Viennese designs would be justification enough for new interpretations. While some appear dated, others, like Hoffmann's spidery wooden armchair and Moser's "Maut-



Spiritual ties: *Tables by Meier, Moser.*

ner-Markhof' design, with its upswept back, are classics by any measure. And the materials—lemonwood, tuya, beech, brass—are often exploited with masterly skill, enriching the spare abstractions of the form with an organic ornamentation. One of the wonders of these pieces is that they reveal such variety of formal imagination among so few designers. The complex inlay work of Moser's box-like armchair seems a world away from the simplicity of his high-backed model, yet a closer look shows a family of forms—flattened curves that mellow the sharp angles, simple lines that control potentially riotous detail—all used with an authority that never slips into rigidity. Michael Graves, whose new line of furniture, designed for the Sunar firm, shows debts to both Hoffmann and Moser in the overall shape as well as the details of the trim, describes the Werkstätte designs as "full of surprises, all of them related."

In addition to the sheer physical appeal of the turn-of-the-century Viennese objects is another reason for the attention being paid them now. When Josef Hoffmann and Koloman Moser established the Werkstätte, in 1903, they were extending a line of rebellion against the academic neoclassicism that had long dominated Europe in general and Vienna in particular. Impatient with the exhausted conventions of an imperial culture, and fascinated by the practical designs of the English Arts and Crafts movement, Gustav Klimt and the architect Otto Wagner created the Vienna

Photographs by Wolfgang Hoyt/esro.

Secession. The Werkstätte carried matters a step farther. Drawing on the sinuous precedents of the Scottish architect Charles Rennie Mackintosh, its founders began to explore ways to clarify the best of what had gone before without abolishing it altogether, and raise crafts to the level of art in the bargain. They stood, in effect, at an aesthetic threshold, which, once passed, opened onto the severe planes of modernism.

Modernism has been in disrepute for some years now, having exhausted its own more revolutionary fervor. And the post-modernism that was put forward as its replacement—the gonzo borrowing of historical bits from ancient Egypt, classical Greece, Renaissance Italy, and just about everywhere else—is beginning to look pretty tired itself. What better place to turn for help than Vienna during those magical “tilt” years between the end of the nineteenth century and the start of World War I? As Hoffmann, Moser, and Loos sought to cleanse the excesses of the nineteenth century, so Graves, Meier, and their colleagues now seem determined to revitalize an era of design deadened by modernism.

I suspect, though, that the allure of Vienna is more complex than mere matters of style and structure, ornament or the lack of it. There is also that quality that Rodin picked up on during his visit 81 years ago. Georg Kargl—who with his partner, Wolfgang Ritschka, runs the Galerie Metropol (927 Madison Avenue, at 74th Street) and organized the Austrian Institute’s Hoffmann show and the new one of Moser’s work—thinks it has to do with a peculiarly Viennese understanding of comfort. “Most pieces of furniture designed in the modern period were just objects,” he says. “What makes the Werkstätte pieces so attractive beyond their shapes is that they were made by people who savored their lives, who wanted something comfortable to sit in.” True enough. The German word *Gemütlichkeit*, most often associated with the beery boisterousness of a Munich *Oktoberfest*, is more appropriately used to describe the cozy sense of well-being that permeated the scores of Viennese cafés where the likes of Loos, Moser, Hoffmann, and their friends spent so much time.

The furniture these men designed combined function with art in a most humane way. Delightful as the pieces are to the eye, they are even more so to the rest of the body, because the forms, in characteristically Viennese fashion, have been subtly altered to accommodate it. This is a sensibility Hoffmann’s heirs handle with mixed success. You could read a novel at one sitting in the Graves armchair. Meier’s more formally pure descendant of the Viennese original is no friend of the spine. ■

24 FIFTH AVENUE

Michel Fitoussi
Formerly Chef Proprietaire
of the Palace Restaurant

**Proudly Announces His
New Association with
24 FIFTH AVENUE
The Restaurant. The Ballroom.**

**The Cuisine. The Sidewalk Cafe. The Gracious Service.
The Romantic Ambience.**

Lunch. Dinner. Supper. Weekend Brunch.
Reservations: 475-0880 Banquet Information: 254-1300

**“The play was great.
Cheers was even
better!”**

*Broadway has hits & misses.
But Cheers just keeps getting better.*

- Featuring Prime beef, fresh seafood and complete dinners.
- Piano entertainment in the lounge Mon. thru Fri. evenings.
- \$2.50 parking for dinner patrons, 5–11 pm.

A midtown tradition for over 30 years.

Cheers

RESTAURANT

Open everyday except Sunday.
120 West 41st Street, New York, New York • 840-8810

**TOMMASO'S
RESTAURANT**

Regional
Italian Cuisine

Open 6 days (cl. Mon.)
Luncheon • Dinner

1464—86th St. BROOKLYN • Res: 236-9883
(Bay 8th St. Exit Belt Pky to 86 St.) Free Dinner Pkg.

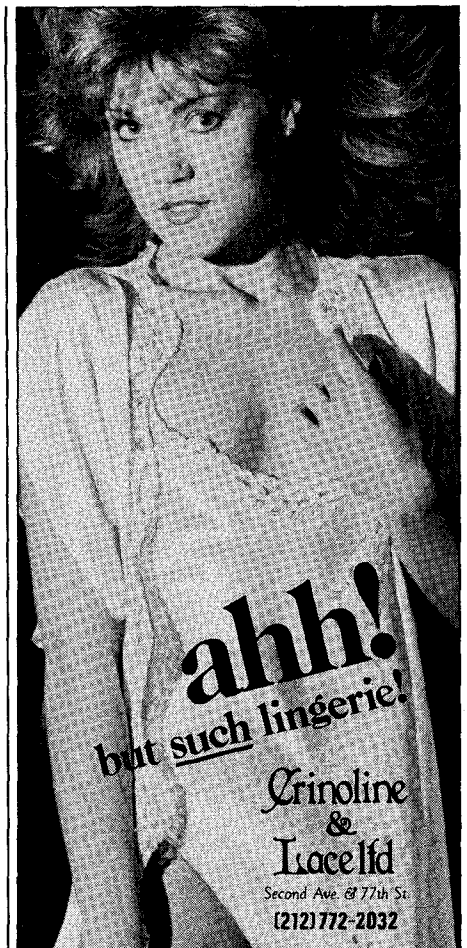
WEIGHT LOSS!!

SHAKLEE SLIM PLAN

100% Solution To Weight Management.
Clinically Tested. Effective. Quick Delivery.

PJBL Assoc.

212/686-4222



ahh!
but such lingerie!

**Grinoline
&
Lace Ltd**
Second Ave. @ 77th St.
(212) 772-2032

CLASS ACT

“...Placido Domingo and Sherrill Milnes have always excelled as a team, and today, they sound better than ever before...”



Summit meeting: Milnes and Domingo, at the Met with Levine—a surefire combination.

AN EVENING WITH **Placido Domingo** AND **Sherrill Milnes** may well be the best guarantee of a sure thing the risky world of singing can offer these days. I have heard Domingo and Milnes many times over the past fifteen years, and while there may have been this or that to quibble over, the voices rarely disappointed. Their concert last week at the Metropolitan Opera House, with James Levine conducting the Met orchestra, was special even for them, an event that made picky critical reservations seem almost irrelevant.

There was nothing on the program that the two have not performed on numerous other occasions: duets from *The Pearl Fishers*, *La Bohème*, *La Gioconda*, *Otello*, and *La Forza del Destino*, as well as arias from *Forza*, *Hamlet*, and *Andrea Chénier*. This time, though, I heard something different. The popular tenor-baritone combination that has always excelled in this music sounds better than ever today. Now in their mid-forties, Domingo and Milnes have reached that high noon when mature vocal mechanisms and fully developed musical perceptions meet on equal terms. Savor the moment: Even for the greatest singers, that delicate balance never lasts long enough.

Perhaps Milnes helped supply that extra touch of class, since he has lately been performing with unusual sensitivity. In the past, the baritone's penchant for vocal preening at the expense of the music made his singing seem bluntly predictable and impersonal. He now brings a far more thoughtfully considered, finely nuanced precision to his work—the delicately tapered soft passages of Don Carlo's aria from *Forza*, to cite just one example. Sometimes a singer adopts a subtler approach as his instrument shows signs of running down, but Milnes has lost very little power or tonal richness. To prove it, he rounded off the evening with two ringing high A's at the end of the *Forza* and *Otello* duets—exciting notes from a baritone, even if Verdi never asked for them.

Domingo offered fewer surprises. His vocal consistency and musical integrity have long been taken for granted, but these qualities are no less precious for that. Is there another tenor today who can launch the exposed arching phrases of Don Alvaro's aria or the stratospheric big tune in the *Pearl Fishers* duet with such firmly anchored dynamic control and beauty of tone? At one time, Domingo's aristocratic elegance seemed

mismatched with Milnes's sock-it-to-'em delivery, but no longer. Today they function as equal partners. Taped by PBS and scheduled to be shown on May 11, this is one Met concert worth re-experiencing as a genuine historic document.

HAVING SPENT THE BETTER PART OF A week with the **Saint Louis Symphony**—a pair of concerts in Carnegie Hall and a batch of new recordings—I am tempted to proclaim this orchestra the best in the land. If that sounds overly enthusiastic, let's just say that the two Carnegie concerts were among the most satisfying of the season and that the orchestra's new discs should reinforce anyone's high opinions. The Saint Louis Symphony is striking for many reasons, the most obvious one being the lovely sound it makes: unpressured, warmly inviting, and smoothly blended from top to bottom without any loss of character among the various instrumental choirs.

So much tonal beauty must be in part due to the music director, Leonard Slatkin, who consistently builds compelling performances from this richly euphonious basic material. Slatkin is not a flashy conductor who uses an orchestra for self-advertisement, nor is he the sort of plastic glamour-figure that graces too many podiums in this country nowadays. Like Bernard Haitink, his primary concern is a modest one: the composer's notes and how they may be put into the most meaningful expressive context. Both Prokofiev's Fifth Symphony and the Tchaikovsky *Pathétique* were sensitively shaped and crammed with nourishing musical vitamins, while the two soloists—Barry Tuckwell in the Hindemith Horn Concerto and Emanuel Ax in Beethoven's Fourth Piano Concerto—also made distinguished contributions. The Saint Louis Symphony has been steadily commissioning important new American works over the years, and the latest, William Schuman's eloquent *American Hymn*, sounded like a solid addition to the repertoire.

On records, these musicians' superior qualities are best heard on a series of brilliantly engineered Telarc digital discs. These and other superlative records from Vox and Nonesuch clinch this band's high ranking in America's orchestral hierarchy.

Photograph by J. Heffernan.

LIKE ALL BIG CORPORATIONS THESE days, the Metropolitan Opera is acutely aware of cost-effectiveness, which the Met translates into expensive-looking new productions designed to attract customers, even with second-rate casts. For my money, this season's biggies—*Idomeneo* and *Macbeth*—have such intrinsic artistic problems that lesser singers, if and when they take over, may only prove that the Met has saddled itself with a pair of overpriced albatrosses. Last year's spectaculars, though, could balance the ledger. **The Tales of Hoffmann** and **La Bohème** give every indication of being sounder long-term investments, judging from the current revivals.

The workaday casts now on view in both operas offer decidedly less value than the respectable participants in the 1982 originals, but Met patrons still get to see those eye-catching sets, and for many that may be enough. *Hoffmann* survives better than *La Bohème* in this respect, mainly because Gunther Schneider-Siemssen's intricate sets are so delightfully imaginative and atmospherically in tune with the fantastic nature of the opera. Otto Schenk's direction has inevitably lost some of its sharp-edged focus, but few newcomers to the production will be bothered by that. Kenneth Riegel works hard in the title role, although his gritty tenor is more admirable for staying power than for mellifluousness as he woos a variable trio of heroines: Gianna Rolandi, a pinched and shrill Olympia; Tatiana Troyanos, an oddly blah Giulietta; and Catherine Malfitano, quite wonderful as the hypnotically obsessed Antonia. For all its vocal letdowns, the Met's *Hoffmann* is still worth revisiting, a dazzling show in which the ingenious stagecraft will probably always be the star.

The same might be said for Franco Zeffirelli's *La Bohème* extravaganza, so crammed with scenic paraphernalia that it scarcely matters who is singing—possibly Zeffirelli designed the opera with this fact in mind. Unlike *Hoffmann*, though, *La Bohème* is an intimate melodrama of human beings and I, for one, miss them. Here, Puccini's pathetic little people wander about virtually unnoticed in a gargantuan stereogram. I would advise anyone attending the Met's present revival to enjoy it, if possible, as a colorful travelogue through bohemian Paris and forget about the characters, especially since the principal singers—Teresa Zylis-Gara, Carol Neblett, and Vasile Moldoveanu—sound distinctly provincial. Both complex productions, I might add, still run smoothly, like well-oiled mechanisms, a tribute to the Met's technical staff. Not everyone will respond to opera treated as expensive, coldly efficient corporate goods, but for those who do, the Met has created two handsomely crafted products.

*"I wonder if there's a restaurant
in the world that's more beautiful than
The Sign of the Dove."*

Eastern Airlines Review



The Sign Of The Dove

20 years of elegant dining

Lunch, Dinner, After Theatre
Sunday Brunch, Sunday Dinner
Reservations (212) 861-8082

THIRD AVENUE at SIXTY FIFTH ST., NEW YORK, N.Y.

Sign of the Dove, The Sign, The Dove, ® are federally registered trademarks



Send to: Tee-Riffic Teddies
P.O. Box 1895 Murry Hill Sta. NY NY 10156

one size fits all 50% cotton 50% poly
red_ blk_ lt.blue_ turquoise_

NYST. res. incl. 8% s/s tax

Art of New York
CREATES
THE SHADOW MAN JACKET



100% UNBLEACHED COTTON—NATURAL COLOR
HAND-SCREENED BLACK SHADOW—WASHABLE
UNISEX SIZES: S-M-L-XL PRICE: \$39.95

L'ELAN VITALE INC. 125 LEXINGTON AVE. NEW YORK, NEW YORK 10016
DEPT. ART OF NEW YORK

PLEASE SEND ME _____ SHADOW MAN JACKETS AT \$39.95.
(Includes shipping and handling) (NY State residents add tax)

☐ S ☐ M ☐ L ☐ XL ☐ CHECK ☐ MONEY ORDER

NAME _____

STREET _____

CITY _____

STATE _____

ZIP _____

USED FUR MIRACLES ON 3RD AVE.



The finest collection anywhere — thousands of beautiful nearly new furs — Mink, Sable, Fox, Lynx. Coats, Jackets, Stoles.

All furs available at a small fraction of their original cost. We sell, buy, trade.
SEE FOR YOURSELF.

NEW YORKER FUR THRIFT SHOP

822 Third Ave., N.Y., N.Y. 10022
(212) 355-5090

Delicatessen Worth its Weight in Diamonds

Corned Beef, Pastrami, Turkey, Kishka,
Chopped Liver, Salads, Matzo Ball Soup,
Bagels & Lox & Elegant Catering



**Jack
Kaplans**
AT WEST FORTY SEVENTH STREET

**Delicatessen
a Cut Above
the Rest**

71 West 47th NYC • 391-2333
OPEN 7:00 A.M. to 7:00 P.M.



Tonight dine 43 stories

TOP above New York

**Complete Dinners from
\$15.95 No Extras.**
Cocktail lounge open til after midnight.
RESERVATIONS 333-3800

On Top of the Gulf & Western Building, 60th Street and Central Park West,
(3 Blocks South of Lincoln Center and 5 minutes from all Broadway theatres)

KASPAR'S

Continental Seafood
& Fish, Steak & Pasta
Specialties

Most complete choices in
Chelsea & Garden area.

250 West 27 Street
989-3804

SALES & BARGAINS

BY LEONORE FLEISCHER

Hats

A GOOD SELECTION OF MEN'S HATS, most of them Stetsons, are on sale at this midtown store at 20-40 percent off. Women too may be interested in the fedoras, which include: the Summit velour, in five colors, was \$45, now \$33.80; the Remo, a cashmere body with silk finish, was \$50, now \$37.80; the Key Club, in camel and bronze, was \$47.50, now \$34.80. Ten-gallon hats include the Duke, was \$60, now \$44.80; the wide-brimmed Christy, was \$75, now \$52.80; the Stadium, was \$50, now \$34.80. There are glossy non-crushable black silk top hats, were \$100, now \$75; wool and wool-blend crushable, rollable cloth hats, were \$22.50-\$30, now \$14.80-\$21; and more. You'll get custom-blocking, if necessary, at no additional cost. Also, all-wool hand-fringed mufflers, were \$20, now \$12; silk ties, were \$7.50, now \$5.50. American Express (A.E.), Carte Blanche, Diners Club, MasterCard, Visa, checks accepted; all sales final. *Worth & Worth, Ltd., 331 Madison Ave., near 43rd St. (867-6058); Mon.-Sat. 9 a.m.-5:45 p.m.; through 2/12.*

Kitchen-Wise

HERE'S A SALE OF IMPORTED EDIBLES and some non-food items as well: Bialetti Tutto pasta machines, were \$169.50, now \$99; Pavoni espresso-and-cappuccino-makers in chrome or brass-and-copper, were \$298 and \$350, respectively, now \$220 and \$298; electric polenta machines in copper, were \$119, now \$85; Atlas hand-operated pasta machines, were \$45, now \$25; brass corkscrews, were \$13, now \$7; gubana coffee cakes, were \$12.98, now \$8; panettone coffee cakes, were \$6.50 for 1-lb., \$15 for 3-lb., now \$4 and \$10; Neuhaus chocolates, from Belgium, were \$20 a lb., now \$14; cherries or chestnuts in brandy, were \$16.50 for 19 oz., now \$10; whole prosciutto (approximately 12-14 lb. each), was \$7.98 a lb., now \$5.75; fontina Val d'Aosta cheese, was \$7.50 a lb., now \$4.50; imported Auricchio provolone, was \$6.98 a lb., now \$5.49; fresh mozzarella, salted and unsalted, was \$4.95 a lb., now \$3.95; taleggio cheese, was \$6.50 a lb., now \$3.50; Montasio cheese, was \$5.49 a lb., now \$3.75; Rainieri olive paste, was \$3.50 for an 80-g. jar, now \$2.49; pâté maison, was \$7 a lb.,

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale. Do not phone.

now \$4.50; homemade ham-and-veal pâté, was \$8.50 a lb., now \$6; cheese tortellini imported from Italy, were \$6.50 a lb., now \$4; beluga caviar, was \$165 for 7 oz., now \$115.50; sevruga caviar, was \$105 for 7 oz., now \$73.50; American caviar, was \$100 for 7 oz., now \$70; vinegars from Marcel Recorbet, in raspberry, shallot, tarragon, and herbes de Provence flavors, were \$4.75 for 7oz., now \$2.95; herbs from France, were \$2.98 a jar, now \$1.98; Rainieri extra-virgin olive oil, was \$12 a liter, now \$8; and much more. A.E. accepted; no checks; all sales final. *Todaro Bros., 555 Second Ave., near 31st St. (532-0633); Mon.-Sat. 7:30 a.m.-8:30 p.m. and Sun. 9 a.m.-6 p.m.; through 3/6.*

Beauty

SERVICES FOR WOMEN AT THE ELEGANT Waldorf-Astoria salon have been reduced: shampoo, conditioning, haircut, and blow-dry or set, usually \$50, now \$25; permanent, conditioning, haircut, and blow-dry or set, usually \$90, now \$45; single-process coloring, conditioning, and blow-dry or set, plus deep-cleansing one-hour facial, usually \$80, now \$40; full-leg waxing, including bikini, usually \$40, now \$23; deep-cleansing one-hour facial and nourishing mask, usually \$35, now \$18; European pedicure, including foot massage, usually \$25, now \$15; highlight painting, usually \$45, now \$25. A.E., checks accepted. *Monique of the Waldorf, 301 Park Ave., at 49th St. (752-1980); Mon.-Fri. 9 a.m.-7 p.m. and Sat. till 6 p.m.; through 3/5.*

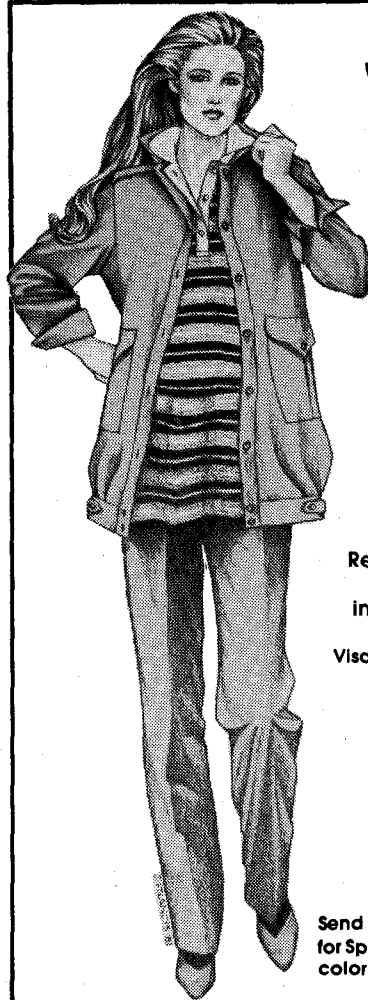
Yarns

DESIGN KNITTING, THE BRIGHT NEW craft shop, is holding a two-week sale on many of its most popular yarns, with reductions of 20-25 percent, and 20 percent off on its beginner knitting classes. The classes, two and a half hours each, once a week for four consecutive weeks, were \$70, now \$56. Yarns at 20 percent off include: Reynolds Lopi all-wool, was \$4.75 a 100-g. skein, now \$3.80; Orient Express, a silk-and-acrylic blend, was \$6.20 a 30-g. skein, now \$5; Scheherazade, a wool-and-mohair blend with heavy gold-Lurex slubs, was \$8 a 50-g. skein, now \$6.50; Crucci angora-and-lamb's-wool blend, was \$5 a 25-g. skein, now \$4; Andean plant-dyed thick-and-thin sheep's wool, was \$3.50 a 50-g. skein, now \$2.75. Yarns by Tahki: Lite, a mohair-silk-and-wool blend, was \$7.20 a 100-g. skein, now \$5.75; Tweedy, an

angora-and-wool blend, was \$8.50 a 100-g. skein, now \$6.75; Twiggy Tweed wool, was \$6.20 a 100-g. skein, now \$4.95. Yarns by Berger du Nord: Multico mohair-and-wool blend, in mixed colors, was \$9.50 a 50-g. skein, now \$7.50; Eclat, a wool-and-mohair blend with ribbon weave, was \$7.75 a 50-g. skein, now \$6.25; Toison all-wool, was \$12.75 a 100-g. skein, now \$9.95; Astrakan acrylic, was \$10 a 100-g. skein, now \$8; and more. Yarns by Anny Blatt: mohair-and-silk blend, was \$9 a 50-g. skein, now \$7.25; Sky Anny, a mohair-and-silver-Lurex blend, was \$7.85 a 50-g. skein, now \$6.25; Folk Anny, a variegated wool-and-mohair blend, was \$9.50 a 100-g. skein, now \$7.60; Peruv Anny, a wool-and-mohair blend, was \$11.25 a 100-g. skein, now \$9. At 25 percent off: Fantacia cottons and Design Knitting's own imported heathery English mohairs, were \$6.50 a 50-g. skein, now \$5.20; Canadian all-wool worsteds, were \$5 a 4-oz. skein, now \$4. Checks accepted; no credit cards; exchanges possible. *Design Knitting, 251 West 72nd St. (496-9555); Mon.-Fri. 10:30 a.m.-6:30 p.m. and Sat. till 6 p.m.; through 2/19.*

Sportswear

MEN AND WOMEN WILL FIND DESIGNER sportswear here at absurdly low prices, but go early, because some of the best things are in very limited supply. For men: all-cotton shirts in sizes S-L by Cacharel, Daniel Hechter, Jean-Paul Germain, Stanley Blacker, and others, were \$22-\$45, now \$7 for short-sleeved, \$10 for long; pants in sizes 28-33 by Cacharel, René Jourdan, and Tallia, pleated and unpleated, now \$18 for all-cotton corduroys and wool gabardines, \$12 for cotton, including 6-oz. denim trousers; H.I.S. Ratcatcher cotton-denim western jeans, in sizes 28-32, now \$8; and more. For women, in sizes 2-10: separates by Dianne B., Finité, Patti Cap-pale, and others, all at reasonable prices; a selection of Nancy Heller cotton T-shirt dresses, were \$72, now \$20; high-cut one-piece bathing suits, were \$42-\$48, now \$15; a group of one-of-a-kind Criscione dressy blouses in silk chiffons, metallics, and mat jerseys, were \$150-\$200, now \$60-\$100; designer lingerie of hand-embroidered polyester satin, some trimmed with imported lace, now ranging from \$20 for a camisole (was \$68) up to \$85 for a gown-and-robe set (was \$250). For early birds: a few Kenzo separates, \$15 each; a few Bear Wear short-sleeved linen jackets and matching Bermuda shorts, were \$50 each, now \$15. And much more. Checks accepted; no credit cards; all sales final. *M.L.B. for Men, fourth floor, M.L.B. for women, sixth floor, 174 Fifth Ave., near 22nd St.; Fri., Sat., and Sun. 10 a.m.-9 p.m.; 2/11-13 only.*



reborn maternity Why We Are #1 SELECTION

At Reborn because of our extensive selection the decision is not what to take, but what to leave behind.

SERVICE

Reborn is not a department store but a store specializing only in maternity. Our salespeople's sole purpose is to aid the pregnant customer.

SAVINGS

That's what made us famous!

REBORN SPECIAL

Receive an additional 10% off our regularly discounted prices on and above any in-store sale with this ad only until 2/28/83.

Visa, MasterCard, AmEx. Open 7 days except Paramus
Call individual store for specific hours.

NOW 8 GREAT LOCATIONS

N.Y. 82ND ST. & THIRD AVE • MANHATTAN • 212-737-8817
215 EAST POST ROAD • WHITE PLAINS • 914-948-3914
1699 NORTHERN BLVD. • MANHASSET • 516-365-7259
602 CENTRAL AVE • CEDARHURST • 516-569-5588
315 ROUTE 110 • HUNTINGTON • 516-421-2655
N.J. 300 ROUTE 17, NORTH • PARAMUS • 201-265-9596
163 S. LIVINGSTON AVE • LIVINGSTON • 201-994-4483
CONN. 1098 POST ROAD EAST • WESTPORT • 203-226-3115

Send \$1 to NYC store
for Spring-Summer
color catalog

reborn MATERNITY

FINALLY, AN INTELLIGENTLY DESIGNED CONVERTIBLE BED.

The Arise Convertible Bed, exclusively designed for our Futons, outwits small apartments or solves the problem of an extra guest bed. The elegantly styled frame is hand crafted from ash or cherry hardwood and hand lacquered for a naturally lustrous finish. Whether you need a sofa, love seat or chair, you will find the Arise Convertible Bed lightweight and easy to disassemble for maximum portability.



The Arise Convertible Bed
folded out in bed
position.

ARISE™

THE ORIGINAL FUTON MATTRESS CO.

Arise Futon Mattress Co., Inc. • 37 Wooster St. in Soho
(Bet. Broome and Grand Streets) New York, NY 10013
(212) 925-0310/0369 • Mon-Sat 11-6 Tues & Thurs. Till 8
Sun 1-5 • Brochure \$2

Mark LV Frames Annual Sale

Mark LV Frames, custom framers to leading museums and art galleries, offers the public a 25% discount on framing and mounting of their own artwork.

A metal section, ten linear feet (measured around the perimeter) with glass, usually \$95, is now \$71.50; in welded aluminum, usually \$140, is now \$105. A poster mounted on 3/8" hard board and heat-sealed in acetate, usually \$30, now \$22.50. Plexi boxes are also discounted at 25% as are mats, fillets and plexiglas.

Artwork can be dropped at either Poster Originals, Ltd. gallery at 924 Madison Avenue (73-74 Street), 861-0422 or 158 Spring Street (W. Broadway-Wooster), 226-7720. AE, MC, V and checks accepted. Sale ends March 26th.



Movies	88	Other Events	105
Theater	97	Restaurants	106
Art	100	Nightlife	115
Music		Radio	117
& Dance	103	Television	118

A Complete Entertainment Guide for the Week Beginning February 7

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Feb. 8: "The Girl From Lorraine." Beg. Feb. 9: "In the King of Prussia." #2—Thru Feb. 7: "When Joseph Returns"; "Confidence." Feb. 8: "When Joseph Returns"; "Rain and Shine." Feb. 9: "Circle of Deceit." Feb. 10: "Wolfen." Feb. 11: "From the Life of the Marionettes." Feb. 12: "Blade Runner." Feb. 13: "The Green Room."
3. **ESSEX**—Grand St. nr. Essex. 982-4455. "Videodrome."
4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Thru Feb. 8: "Zatoichi Meets Yojimbo." Feb. 9: "Ticket to Heaven"; "Invasion of the Body Snatchers (1978)." Feb. 10: "Steamboat Bill Jr."; "The Freshman." Feb. 11-12: "Pink Floyd the Wall"; "Tommy." Feb. 13: "Three Brothers"; "Sisters, or the Balance of Happiness." **AGEE ROOM**—Thru Feb. 8: "Before the Nickelodeon"; "Porter Shorts." Beg. Feb. 9: "Dan's Motel."
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—"Vortex." #2—"Smithereens."
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Feb. 7: "Cruising"; "Midnight Cowboy." Feb. 8: "New York, New York"; "Lady Sings the Blues." Feb. 9: "1900." Feb. 10: "Close Encounters of the Third Kind"; "The Day the Earth Stood Still." Feb. 11-12: "Reds." Feb. 13: "Q."; "Alligator"; "The Cars That Eat People."
9. **ART**—8th St. E. of University Pl. 473-7014. "Tootsie."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Feb. 7: "The Threepenny Opera"; "The Blue Angel (1930)." Feb. 8: "Don't Bother to Knock"; "Niagara." Feb. 9: "Kagemusha"; "The Men Who Tread on the Tiger's Tail." Feb. 10: "Camille"; "Grand Hotel." Feb. 11: "Broadway Melody of 1936"; "Broadway Melody of 1938." Feb. 12: "This Gun for Hire"; "The Glass Key." Feb. 13: "Duck Soup"; "Monkey Business."
11. **ST. MARK'S CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Feb. 10: "My Favorite Year"; "Whose Life Is It Anyway?" Beg. Feb. 11: "The Dark Crystal."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Feb. 8: "Freaks"; "The Elephant Man." Feb. 9-10: "Amarcord"; "The Clowns." Feb. 11-12: "Dr. Strangelove"; "M*A*S*H." Beg. Feb. 13: "Fellini Satyricon"; "Fellini's Roma."

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1 & #2—"Sophie's Choice."

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1 & #3—"Frances." #2—"Time Stands Still." #4—"Veronika Voss."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. Thru Feb. 11: "The Dark Crystal."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. "48 Hrs."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. Thru Feb. 11: "Videodrome."
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. Thru Feb. 10: "The Entity."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"Tootsie." #2—"Sophie's Choice." #3—"The Verdict."

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—"The Last American Virgin." #2—Thru Feb. 10: "X-Tro."
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. Thru Feb. 10: "The Dark Crystal." Opening Feb. 11: "Let's Spend the Night Together."
32. **CRITERION CENTER**—B'way nr. 45th St. 582-1795. #1—"The Entity." #2—"The Verdict." #3—"The Toy." #4—"Best Friends." #5—"Caligula." #6—"First Blood."
33. **LOEWS STATE**—B'way nr. 45th St. 582-5060. #1—"Without a Trace." #2—582-5070. "Enigma."
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. "48 Hrs."
36. **MOVIELAND**—B'way nr. 47th St. 757-8320. "E.T. The Extra-Terrestrial."
37. **RKO CINERAMA TWIN**—B'way nr. 47th St. 975-8366. #1—"Treasure of the Four Crowns." #2—975-8369. "One Down, Two to Go."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. "48 Hrs." **EMBASSY 3**—"Diner." **EMBASSY 4**—"An Officer and a Gentleman."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Feb. 7: "The Damned"; "Death in Venice." Feb. 8-9: "Lifeboat"; "Die, Die My Darling." Feb. 10-12: "Diamonds Are Forever"; "Live and Let Die." Beg. Feb. 13: "Pajama Game"; "Damn Yankees." #2—Feb. 7-8: "The Phantom of the Paradise"; "Tommy." Feb. 9-10: "The Man of La Mancha"; "Goodbye, Mr. Chips." Feb. 11-12: "Play It Again, Sam"; "The Man With Bogart's Face." Feb. 13: "The Longest Day."
41. **UA RIVOLI TWIN**—B'way nr. 49th St. 247-1633. #1—"Videodrome." #2—Thru Feb. 10: "The House on Sorority Row." Beg. Feb. 11: "The Sorceress."
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. "Peter Pan."

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. Thru Feb. 10: "Sweet Pea." Opening Feb. 11: "Parsifal."

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "Gandhi."

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. "E.T. The Extra-Terrestrial."

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Feb. 7: "The Servant"; "Victim." Feb. 8: "The Love Goddesses"; "Topper." Feb. 9: "Through a Glass Darkly"; "Winter Light"; "The Silence." Feb. 10: "Knife in the Water"; "Diabolique." Feb. 11-12: "La Strada"; "Juliet of the Spirits." Feb. 13: "Summertime"; "The Horse's Mouth."

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. "Independence Day."

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. Thru Feb. 10: "Time for Revenge." Beg. Feb. 11: "Mr. Hulot's Holiday."

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. "The Verdict."

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. "Diva."

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "Coup de Torchon."

57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 563-6102. Thru Feb. 10: "Missing." Opening Feb. 11: "We of the Never Never."

58. **MANHATTAN**—59th St. bet. Second & Third Aves. 935-6420. #1—"The Dark Crystal." #2—"Sophie's Choice."

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. "The Man From Snowy River." **CORONET**—"48 Hrs."

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "Sophie's Choice."

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. "The Year of Living Dangerously." **CINEMA II**—753-0774. "The Road Warrior."

61st Street & Above East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—"Videodrome." #2—832-2720. "The Entity."

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. "Frances."

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Tootsie." #2—"Enigma."

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. Thru Feb. 12: "Eating Raoul."

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "Without a Trace."

76. **72ND STREET EAST**—Nr. First Ave. 288-9304. "Sweet Pea."

78. **UA EAST**—First Ave. at 85th St. 249-5100. "Videodrome."

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—"The Entity." #2—427-1332. "The House on Sorority Row."

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. "Sophie's Choice."

MOVIES

83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—"One Down, Two to Go." #2—"Treasure of the Four Crowns."
84. **COSMO**—116th St. nr. Lexington Ave. 534-0330. Thru Feb. 10: "One Down, Two to Go"; "Strange Behavior." Beg. Feb. 11: "The Dark Crystal"; "Dead Men Don't Wear Plaid."

61st Street & Above
West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070. "Tootsie."
86. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—"The Night of the Shooting Stars." #2—"The Stationmaster's Wife." #3—"Petria's Wreath."
88. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—"Winter Kills." #2—"Muddy River."
89. **REGENCY**—B'way nr. 67th St. 724-3700. Thru Feb. 7: "The Miracle of Morgan's Creek"; "Unfaithfully Yours." Feb. 8-9: "The Beautiful Blonde From Bashful Bend"; "Mad Wednesday." Feb. 10-12: "Christmas in July"; "Sullivan's Travels." Beg. Feb. 13: "Carnegie Hall."
90. **EMBASSY 72ND STREET TWIN**—On B'way. 724-6745. #1—Thru Feb. 10: "Time Stands Still." Opening Feb. 11: "We of the Never Never." #2—"Lianna."
92. **LOEWS 83RD STREET QUAD**—On B'way. 877-3190. #1—"Tootsie." #2—"Sophie's Choice." #3—"Best Friends." #4—"Tootsie."
93. **NEW YORKER**—B'way nr. 88th St. 580-7900. #1—"Eating Raoul." #2—"Frances."
95. **THALIA**—95th St. W. of B'way. 222-3370. Feb. 7: "Medea"; "Pigpen." Feb. 8: "Leadbelly"; "A Hero Ain't Nothin' but a Sandwich"; "Gang War." Feb. 9: "Wife, Husband and Friend"; "Zoo in Budapest"; "Suez." Feb. 10: "Nighthawks"; "Squeeze." Feb. 11-12: "The Man Who Would Be King"; "Black and White in Color." Feb. 13: "The Stunt Man"; "All That Jazz." Feb. 12-13: "Lassie, Come Home."
96. **METRO CINEMA**—B'way nr. 99th St. 222-1200. Feb. 7: "Effie Brist"; "Why Does Herr R. Run Amok?" Feb. 8: "Breaker Morant"; "My Brilliant Career." Feb. 9: "The Gay Divorcee"; "Swing Time." Feb. 10: "Mephisto"; "Marianne and Juliane." Feb. 11: "Kagemusha." Feb. 12: "Chinatown"; "Repulsion." Feb. 13: "Sleepers"; "Love and Death."
97. **OLYMPIA QUAD**—B'way nr. 107th St. 865-8128. #1—"Videodrome." #2—"Veronika Voss." #3—Thru. Feb. 10: "The House on Sorority Row." Beg. Feb. 11: "The Dark Crystal." #4—Thru Feb. 10: "Treasure of the Four Crowns." Beg. Feb. 11: "The Sorceress."
98. **RKO COLISEUM TWIN**—B'way at 181st St. 927-7200. #1—"One Down, Two to Go." #2—Thru Feb. 10: "Treasure of the Four Crowns." Beg. Feb. 11: "The Sorceress."
99. **ALPINE**—Dyckman St. at B'way. 567-3587. "Videodrome."

Museums, Societies, Etc.

- AMERICAN MUSEUM OF NATURAL HISTORY**—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. (\$3 adults, \$1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. \$4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson & Roman Kroitor, & "Living Planet"; 7:30 p.m.: "To Fly," & "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly," & "Living Planet."
- BEACON THEATER**—B'way nr. 74th St. 874-1717. Adm. \$5. Feb. 13, 3 & 7 p.m.: "Der Rosenkavalier" (1963), with Herbert von Karajan conducting the Strauss opera.
- CHRIST AND ST. STEPHEN'S CHURCH**—120 W. 69th St. 787-2755. Adm. \$2.50; senior citizens \$1. Feb. 9, 8 p.m.: "Cat Ballou" (1965) by Elliot Silverstein, with Jane Fonda & Lee Marvin.
- COLLECTIVE FOR LIVING CINEMA**—52 White St. 925-2111. Adm. \$3; members \$2. Feb. 11, 8 p.m.: "Sifted Evidence" (1982) & "The Central Character" (1977) by Patricia Gruben. Feb. 12, 8

WHEN IN SOUTHERN CALIFORNIA VISIT **UNIVERSAL STUDIOS TOUR**

AN MCA COMPANY

ENTERTAINMENT FROM **UNIVERSAL** AN MCA COMPANY



"BEST FILM OF '82"

Roger Ebert, CHICAGO SUN-TIMES

GOLDEN GLOBE AWARD
BEST ACTRESS Meryl Streep

SOPHIE'S CHOICE



©1982 Universal City Studios, Inc.

"Jessica Lange is exhilarating..."

—Vincent Canby, New York Times

frances

"Jessica Lange is terrific"

...An Oscar caliber performance."

—Stewart Klein, WNY-TV



Distributed by Universal Pictures and Associated Film Distribution Corporation
©1982 UNIVERSAL CITY STUDIOS, INC.



(ACADEMY MEMBERS: YOUR CARD WILL ADMIT YOU AND A GUEST TO
PERFORMANCES AS STIPULATED IN DAILY NEWSPAPERS)

First it controls your mind... Then it destroys your body.

VIDEODROME

A TERRIFYING NEW WEAPON



©1982 UNIVERSAL CITY STUDIOS, INC.

The con is on...
place your bets!



Starts Friday, Feb. 18th



©1982 UNIVERSAL CITY STUDIOS, INC. A UNIVERSAL PICTURE

Broadway's smash hit is now the movie!

**The Pirates
of Penzance**

Starts
Friday,
Feb. 18th



PANAVISION®
A UNIVERSAL PICTURE

CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

MOVIES

p.m.: Films about jazz history from a woman's perspective. Feb. 13, 8 p.m.: "The Adventures of the Exquisite Corpse, Part IV—Charmed Particles" (1977) by Andrew Noren.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Feb. 11-12, 9 p.m.: "Intolerance" (1916) by D.W. Griffith.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. \$2.50; students & senior citizens \$2; members free. Feb. 9, 1, 3, 6 & 8:30 p.m.: "Garde à vue" (1981) by Claude Miller, with Romy Schneider.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. \$3; members, senior citizens & students \$2.50. Feb. 12, 8 p.m.: "Camille" (1936) by George Cukor, with Greta Garbo.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. \$1. Thru Mar. 13: Video by Nam June Paik, Lyn Blumenthal, Jud Ralkut, VIDEOFREEX, Bruce Nauman, Nancy Holt, Robert Smithson & others.

INTERNATIONAL CLAY FILM FESTIVAL—Greenwich House, 27 Barrow St. 242-4106. Adm. \$5. Feb. 11, 7:15 p.m.: "The Funk Art Show" (1967), "Maya Terracotta Figurines," "National Porcelain Works of Sevres," & "Greek Pottery" (1955).

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. \$4; members, students & senior citizens \$3. Feb. 9, 7:30 p.m.: "Tora's Many-Splintered Love" by Yoji Yamada.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Mar. 5: Muppets: Past, Present and Future; Sid Caesar: Master of Comedy.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Feb. 7, 2:30 p.m.: "La Zone" (1928) by Georges Lacombe, "L'Effet d'un Rayon du Soleil sur Paris" (1928) by Jean Gourguet, & "Nord-Sud" (1929) & "Paris-Port" (1929) by André Sauvage. Feb. 8, 2:30 p.m.: "Brumes d'Automne" (1928) by Dimitri Kirsanoff, & "Les Grands" (1924) by Henri Fescourt; 6 p.m.: "Cowhand's Song: Crisis on the Range" (1981) by Gwendolyn Clancy & Nancy Kelly, & "Survivor" (1980) by John Hanson & Rob Nilsson. Feb. 10, 2:30 p.m.: "L'Inondation" (1923) by Louis Delluc; 6 p.m.: "La Souriante Madame Beudet" (1922) & "La Coquille et le Clergyman" (1928) by Germaine Dulac. Feb. 11, 2:30 p.m.: "Le Brasier Ardent" (1924) by Ivan Mosjoukine; 6 p.m.: "Carmen" (1926) by Jacques Feyder. Feb. 12, 12 noon: "The Old Man and the Sea" (1958) by John Sturges, with Spencer Tracy; 2:30 p.m.: "Visages d'Enfants" (1925) by Jacques Feyder; 5 p.m.: (Same as Feb. 11, 2:30 p.m.). Feb. 13, 12 noon: (Same as Feb. 12, 12 noon); 2:30 p.m.: "Pêcheurs d'Islande" (1923) by Jacques de Baroncelli; 5 p.m.: "Feu Mathias Pascal" (1925) by Marcel L'Herbier.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$3.50; members \$2; senior citizens & children \$1.50. Feb. 8, 8 p.m.: "La Ronde" (1950) by Max Ophuls, with Simone Signoret. Feb. 9, 7:30 p.m.: "Morocco" (1930) by Josef von Sternberg, with Marlene Dietrich & Gary Cooper; 8 p.m.: "Rashomon" (1950) by Akira Kurosawa. Feb. 10, 8 p.m.: "Who Shall Live and Who Shall Die?" (1981) by Laurence Jarvik. Feb. 11, 8 & 10 p.m.: "Days of Heaven" (1978) by Terrence Malick with Richard Gere & Sam Shepard. Feb. 12, 7:30 & 10:15 p.m.: "New York, New York" (1977) by Martin Scorsese, with Liza Minnelli & Robert De Niro. Feb. 13, 3:30 & 7:30 p.m.: "Don Giovanni" (1979) by Joseph Losey.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Feb. 8, 12 noon: "The Seven Samurai" (1954) by Akira Kurosawa; 2:30 p.m.: "Dragon Wore Tennis Shoes," "A Night at the Peking Opera," & "Forbidden City." Feb. 10, 12 noon: "I Remember Harlem, Part 2: The Depression, 1930-1940" (1981) by William Miles.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$4; members, students & senior citizens \$3. Feb. 8-9, 8 p.m.: "The Amateur" (1982) by Charles Jarrott, & "Eyewitness" (1981) by Peter Yates. Feb. 10, 8 p.m., Feb. 11, 4 & 8 p.m.: "...All the Marbles" (1981) by Robert Aldrich, & "Cannery Row" (1982) by David S. Ward. Feb. 12-13, 4 & 8 p.m.: "Back Roads" (1981) by Martin Ritt, & "Used Cars" (1980) by Robert Zemeckis. Sat.-Sun., 2 p.m. (free): "Anarchism in America" (1982) by Steven Fischler & Joel Sucher.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. \$3; students & senior citizens \$1.50; matinees \$2 all ages. Feb. 12, 7 & 9 p.m.: "Princess Yang Kwei Fei" (1955) by Kenji Mizoguchi. Feb. 12, 2 p.m.: "Hansel and Gretel" (1954).

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Feb. 11, 12 noon, 1:30, 3 & 4:30 p.m., Tue. only, 6 p.m.: "Caligari's Cure" (1982) by Tom Palazzolo.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. \$6. Feb. 14, 8:15 p.m.: "The Pawnbroker" (1965) by Sidney Lumet, with Rod Steiger.

Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—Thru Feb. 10: "48 Hrs." #2—Thru Feb. 10: "Videodrome." #3—Thru Feb. 10: "The House on Sorority Row."

102. **CAPRI**—E. Fordham Rd. nr. Jerome Ave. 367-0558. "Videodrome."

103. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—"The Entity." #2—"Videodrome."

104. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Tootsie." #2—"48 Hrs."

105. **DALE**—W. 231st St. at B'way. 884-5300. #1—"48 Hrs." #2—"The Verdict."

109. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Without a Trace." #2—"Videodrome." #3—"The Verdict." #4—"Tootsie."

111. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—"The House on Sorority Row." #2—"48 Hrs."

112. **LOEWS PARADISE**—E. 188th St. at Grand Conc. 367-1288. #1—"The Last American Virgin." #2—"The House on Sorority Row." #3—"X-tro." #4—"48 Hrs."

113. **LOEWS RIVERDALE**—W. 259th St. at Riverdale Ave. 884-2260. "Tootsie."

114. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"One Down, Two to Go." #2—"Tootsie."

115. **RKO FORDHAM**—E. Fordham Rd. at Valentine Ave. 367-3050. #1—"Tootsie." #2—"Without a Trace." #3—"One Down, Two to Go." #4—Thru Feb. 10: "Hard Bow Warrior," "Kung Fu Zombie." Beg. Feb. 11: "The Sorceress."

117. **VALENTINE**—E. Fordham Rd. at Valentine Ave. 584-9583. #1—"Treasure of the Four Crowns." #2—Tent: "The Dark Crystal." #3—"The Entity."

Brooklyn

201. **BAY RIDGE-FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Videodrome." #2—"The Entity." #3—"The House on Sorority Row." #4—"The Last American Virgin." #5—Thru Feb. 10: "Treasure of the Four Crowns." Beg. Feb. 11: "The Sorceress."

202. **BAY RIDGE-LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—"Eating Raoul." #2—"Without a Trace."

203. **BENSONHURST-BENSON**—86th St. at 20th Ave. 372-1617. #1—"Without a Trace." #2—"The Verdict."

204. **BENSONHURST-HIGHWAY**—Kings Hwy. at W. 7th St. 339-1060. "Videodrome."

205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—"48 Hrs." #2—"Tootsie."

206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—"Treasure of the Four Crowns." #2—"The Entity." #3—"The House on Sorority Row." #4—Thru Feb. 10: "The Dark Crystal." Beg. Feb. 11: "The Sorceress."

210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"The Entity." #2—"The House on Sorority Row." #3—Thru Feb. 10: "The Last American Virgin." Beg. Feb. 11: "The Sorceress." #4—"Videodrome."

211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—Thru Feb. 10: "The Chosen." #2—Thru Feb. 10: "Without a Trace."

212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—Thru Feb. 10: "The Chosen." #2—"Videodrome." #3—Thru Feb. 10: "The Verdict."

213. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—"The Toy." #2—Feb. 6-8: "Dirty Harry"; "Magna Force." Feb. 9-12: "Southern Comfort"; "Deliverance." Feb. 13-15: "A Night at the Opera"; "A Day at the Races"; "The Big Store."

214. **DOWNTOWN BROOKLYN-DUFFIELD**—Duffield St. at Fulton. 624-3591 "Videodrome."

215. **DOWNTOWN BROOKLYN-LOEWS METROPOLITAN**—Fulton St. at Jay. 875-4024. #1—"The Entity." #2—"48 Hrs." #3—"One Down, Two to Go." #4—"Tootsie."

216. **DOWNTOWN BROOKLYN-REGENT**—Fulton St. at Bedford Ave. 622-8143. Thru Feb. 10: "One Down, Two to Go." Beg. Feb. 11: "The Dark Crystal"; "Manhunt."

220. **FLATBUSH-RKO KENMORE**—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Feb. 10: "Treasure of the Four Crowns." Beg. Feb. 11: "The Sorceress." #2—"One Down, Two to Go." #3—"Videodrome." #4—"The Entity."

221. **FLATBUSH-RKO NOSTRAND**—Nostrand Ave. at Kings Hwy. 252-6112. "Videodrome."

223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—"48 Hrs." #2—"Tootsie."

225. **FLATLANDS-RKO KINGS PLAZA**—North-Flatbush Ave. at Ave. U. 253-1110. "Best Friends." SOUTH—Program unavailable.

228. **GREENPOINT-CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Feb. 10: "Spring Fever"; "American Gigolo."

231. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. "48 Hrs."

232. **MIDWOOD-KENT**—Coney Island Ave. nr. Ave. H. 434-8422. "The Chosen."

233. **MIDWOOD-RKO COLLEGE**—Flatbush Ave. at Ave. H. 859-1384. "The Entity."

234. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Without a Trace." #2—"Treasure of the Four Crowns." #3—Thru Feb. 10: "Tootsie." Beg. Feb. 11: "Let's Spend the Night Together." #4—"The Verdict."

235. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. Thru Feb. 8: "Trail of the Pink Panther." Beg. Feb. 9: "Still of the Night."

236. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—"The Chosen." #2—"Tootsie."

237. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—"Videodrome." #2—"48 Hrs." #3—Thru Feb. 10: "X-tro." Beg. Feb. 11: "The Sorceress."

Staten Island

300. **ELTINGVILLE-AMBOY**—356-3800. #1—Thru Feb. 10: "The House on Sorority Row." #2—Tent: "They Call Me Bruce?"

302. **MARINER'S HARBOR-JERRY LEWIS**—273-9601. Thru Feb. 10: "One Down, Two to Go."

303. **NEW DORP-HYLAN**—351-6601. #1—"48 Hrs." #2—"Tootsie."

304. **NEW DORP-LANE**—351-2110. "The Entity."

305. **NEW DORP-RAE**—979-0444. #1—"Videodrome." #2—"The House on Sorority Row."

306. **NEW DORP-RKO FOX PLAZA**—987-6800. #1—"Without a Trace." #2—"Treasure of the Four Crowns."

307. **NEW SPRINGVILLE-ISLAND**—761-6666. #1—"Videodrome." #2—Thru Feb. 10: "X-tro."

308. **NEW SPRINGVILLE-RKO RICHMOND**—761-3103. "The Verdict."

Queens

401. **ASTORIA-UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—Thru Feb. 10: "Treasure of the Four Crowns." Beg. Feb. 11: "Let's Spend the Night Together." #2—"Videodrome." #3—"The Entity." #4—"Tootsie."

402. **BAYSIDE-LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—"Best Friends." #2—"Tootsie."

403. **BAYSIDE-MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-1110. #1—"Without a Trace." #2—"Videodrome." #3—Thru Feb. 10: "Enigma." Beg. Feb. 11: "The Sorceress." #4—"The Verdict."

406. **CORONA-PLAZA**—Roosevelt Ave. nr. 103rd St. 639-0012. "Class of 1984."

Long Island

(Area Code 516)
Nassau County

408. ELMHURST-LOEWS ELMWOOD-Hoffman Dr. at Queens Blvd. 429-4770. #1-"48 Hrs." #2-"Enigma."
410. FLUSHING-PARSONS-Parsons Blvd. nr. Union Tpke. 591-8555. #1-"One Down, Two to Go." #2-"Tootsie."
411. FLUSHING-RKO KEITHS-Northern Blvd. at Main St. 353-4000. #1-"48 Hrs." #2-"One Down, Two to Go." #3-"Treasure of the Four Crowns."
412. FLUSHING-RKO PROSPECT-Main St. nr. 41st Rd. 359-1050. #1-"The Verdict." #2-Thru Feb. 10: "The Last American Virgin." #3-"X-tro." Beg. Feb. 11: "The Sorceress." #3-"Tootsie."
413. FLUSHING-UA QUARTET-Northern Blvd. at 160th St. 359-6777. #1-"Videodrome." #2-"The House on Sorority Row." #3-"The Verdict." #4-"The Entity."
414. FLUSHING-UTOPIA-Union Tpke. at 188th St. 454-2323. "Videodrome."
416. FOREST HILLS-CINEMART-Metropolitan Ave. at 72nd Rd. 261-2244. Thru Feb. 10: "The Chosen." "The Jazz Singer (1980)." #2-
417. FOREST HILLS-CONTINENTAL-Austin St. nr. 70th Ave. 544-1020. #1-"The Verdict." #2-"The Entity."
418. FOREST HILLS-FOREST HILLS-71st Ave. nr. Queens Blvd. 261-7866. #1-"Without a Trace." #2-Tent.: "The Last American Virgin."
419. FOREST HILLS-LOEWS TRYLON-Queens Blvd. nr. 66th Ave. 459-8944. "Tootsie."
420. FOREST HILLS-MIDWAY-Queens Blvd. at 71st Rd. 261-8572. #1-Thru Feb. 10: "Treasure of the Four Crowns." Beg. Feb. 13: "Let's Spend the Night Together." #2-"Videodrome." #3-Thru Feb. 10: "X-tro." Beg. Feb. 11: "The Sorceress." #4-"The House on Sorority Row."
422. FRESH MEADOWS-CINEMA CITY-Horace Harding Exp. at 183rd St. 357-9100. #1-"The Verdict." #2-"Without a Trace." #3-Tent.: "Eating Raoul." #4-"The Entity." #5-"Videodrome."
423. FRESH MEADOWS-RKO MEADOWS-Horace Harding Blvd. at 190th St. 454-6800. #1-"48 Hrs." #2-"The House on Sorority Row."
424. GLEN OAKS-RKO-Union Tpke. at 255th St. 347-7777. "The Entity."
426. JACKSON HEIGHTS-BOULEVARD-Northern Blvd. at 83rd St. 335-0170. #1-Thru Feb. 10: "Treasure of the Four Crowns." Beg. Feb. 11: "The Sorceress." #2-"One Down, Two to Go." #3-"48 Hrs."
427. JACKSON HEIGHTS-COLONY-82nd St. nr. Roosevelt Ave. 429-8004. Spanish films.
428. JACKSON HEIGHTS-JACKSON-82nd St. at Roosevelt Ave. 335-0242. #1-"The Verdict." #2-"The House on Sorority Row." #3-"Without a Trace."
436. KEW GARDENS HILLS-MAIN STREET-Nr. 72nd Dr. 268-3636. Thru Feb. 10: "The Chosen." "The Mad Adventures of Rabbi Jacob." Beg. Feb. 11: "My Favorite Year." "I Ought To Be in Pictures."
437. LITTLE NECK-LITTLE NECK-Northern Blvd. nr. Little Neck Pkwy. 225-2800. "The Chosen."
438. MIDDLE VILLAGE-ARION-Metropolitan Ave. nr. 74th St. 894-4183. Thru Feb. 10: "The Last American Virgin."
439. OZONE PARK-CROSSBAY-Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1-Thru Feb. 10: "X-tro." Beg. Feb. 11: "The Sorceress." #2-"Videodrome."
442. REGO PARK-DRAKE-Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 10: "The Toy." "Neighbors."
447. ROCKAWAY PARK-SURFSIDE-Rockaway Beach Blvd. at Beach 105th St. 459-4632. #1-Thru Feb. 10: "The House on Sorority Row." #2-Thru Feb. 10: "The Toy."
448. SUNNYSIDE-CENTER-Queens Blvd. nr. 43rd St. 784-3050. #1-"Tootsie." #2-"The House on Sorority Row."
450. WHITESTONE-CROSS ISLAND-Cross Island Pkwy. at 153rd St. 767-2800. #1-Thru Feb. 10: "My Favorite Year." #2-Thru Feb. 10: "48 Hrs."
451. WOODHAVEN-HAVEN-Jamaica Ave. nr. 80th St. 296-2325. Thru Feb. 10: "Creepshow." "Blade Runner."

500. BALDWIN-GRAND AVENUE- 223-2323. "Tootsie."

501. BALDWIN-RKO- 223-9230. "Without a Trace."

502. BELLEROSE-RKO- 775-1351. Thru Feb. 8: "Trail of the Pink Panther." Beg. Feb. 9: "Still of the Night."

503. BELLMORE-PLAYHOUSE- 785-5400. #1-Thru Feb. 10: "The Chosen." #2-Program unavailable.

504. BELLMORE-THE MOVIES- 785-3032. "Eating Raoul."

506. BETHPAGE-BETHPAGE- 796-2554. Program unavailable.

507. BETHPAGE-MID-ISLAND- 796-7500. Program unavailable.

511. EAST MEADOW-FLICK- 794-8008. #1-"The Entity." #2-"Eating Raoul."

512. EAST MEADOW-MEADOWBROOK- 731-2423. #1-"Without a Trace." #2-"The Verdict." #3-"Videodrome." #4-"The House on Sorority Row."

513. EAST ROCKAWAY-CRITERION- 599-0242. #1-Thru Feb. 10: "The Chosen." Beg. Feb. 11: "The Dark Crystal." #2-Tent.: "Creepshow."

514. ELMONT-ARGO- 437-0356. Program unavailable.

516. FARMINGDALE-RKO- 249-0122. Thru Feb. 10: "The Chosen." Beg. Feb. 11: "The Dark Crystal."

517. FLORAL PARK-RKO FLORAL- 352-2280. "The Verdict."

518. FRANKLIN SQUARE-FRANKLIN- 775-3257. #1-"The Entity." #2-"The House on Sorority Row."

519. GARDEN CITY-RKO ROOSEVELT FIELD- 741-4007. #1-"48 Hrs." #2-"The House on Sorority Row."

521. GARDEN CITY PARK-RKO PARK EAST- 741-8484. "Tootsie."

524. HEWLETT-RKO- 791-6768. Thru Feb. 8: "Trail of the Pink Panther." Beg. Feb. 9: "Still of the Night."

526. HICKSVILLE-HICKSVILLE- 931-0749. #1-Thru Feb. 10: "The Dark Crystal." Beg. Feb. 11: "The Sorceress." #2-"Videodrome."

528. HICKSVILLE-RKO TWIN NORTH- 433-2400. "The Verdict." SOUTH-"Without a Trace."

529. LAWRENCE-RKO- 371-0203. #1-"The House on Sorority Row." #2-"48 Hrs." #3-"Tootsie."

530. LEVITTOWN-LEVITTOWN- 731-0516. #1-Thru Feb. 10: "The Toy." Beg. Feb. 11: "Peter Pan." #2-Thru Feb. 10: "Spring Fever." Beg. Feb. 11: "The Dark Crystal."

531. LEVITTOWN-LOEWS NASSAU- 731-5400. #1-"Gandhi." #2-"Tootsie." #3-"48 Hrs." #4-"Enigma."

532. LONG BEACH-LIDO- 432-0056. Thru Feb. 10: "The Chosen." Beg. Feb. 11: "The Dark Crystal." "Fast Times at Ridgemont High."

533. LYNBROOK-LYNBROOK- 593-1033. #1-"Treasure of the Four Crowns." #2-"Frances." #3-"Videodrome." #4-Thru Feb. 10: "The Last American Virgin." Beg. Feb. 11: "The Sorceress."

534. LYNBROOK-STUDIO ONE- 599-5151. "Eating Raoul."

535. MALVERNE-TWIN- 599-6966. #1-Thru Feb. 10: "My Favorite Year." Beg. Feb. 11: "Peter Pan." #2-Thru Feb. 10: "Still of the Night." Beg. Feb. 11: "The Chosen."

536. MANHASSET-MANHASSET- 627-7887. #1-"The Verdict." #2-"Without a Trace." #3-"Videodrome."

537. MANHASSET-RKO CINEMA- 627-1300. Program unavailable.

540. MASSAPEQUA-PEQUA- 799-6464. "Without a Trace."

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL- 795-2244. #1-Thru Feb. 10: "The Dark Crystal." Beg. Feb. 11: "The Sorceress." #2-"The Entity." #3-"Tootsie." #4-"The Verdict." #5-"The House on Sorority Row." #6-Thru Feb. 10: "Treasure of the Four Crowns." Beg. Feb. 11: "Let's Spend the Night Together." #7-"48 Hrs."

Enoteca
—IPERBOLE—
America's First
Wine Library/Restaurant

Sample over 500 world-famous wines & classic Italian cucina in a charming setting. The ultimate Eno-Gastronomical experience!
137 E. 55th St. • Res. 759-9720

ROMA DI NOTTE
Dance to live music—dine in a romantic "cave" to the wee hours. New York's only Italian nightclub. The food is...superb!
137 E. 55th St. • Res. 832-1128

FONTANA DI TREVI
Opp. Carnegie Hall—near Lincoln Center. Fine Italian Kitchen. Int'l celebrities.
151 W. 57th St. • Res. 247-5683

OMEN
ARTFUL JAPANESE CUISINE



LUNCH: THURSDAY-SUNDAY 11:00-1:00
CLOSED FIRST SUNDAY OF EACH MONTH
DINNER: TUESDAY-SUNDAY 5:30-10:00

113 THOMPSON STREET, SCH 1
NEW YORK, NY 10013
(212) 925-8923

Jean Jacques Rachou
La Cote Basque
Luncheon • Dinner
Closed Sunday
5 East 55th Street, N.Y.C. Tel. 688-6525

 "A quaint little restaurant with the best Cantonese cooking in town."
BRUCE HO'S
116 East 57th St.
N.Y.C. PL 3-2610
American Express

Ralph's
Italian Restaurant
(In Jackson Heights Shopping Center)
"First Class Neighborhood Eatery"
Featuring Northern & Southern Cuisine
75-61 31st Ave., Jackson Heights, N.Y.
(212) TW 9-2555 424-9071

Florida La Paloma
(Inn of the Dove)
New York's Finest
Mexican Cuisine
Strolling Guitarists
256 E. 49th St. • Res. 421-5495

MOVIES

542. MERRICK-GABLES- 546-0734. Thru Feb. 10: "Creepshow." Beg. Feb. 11: "The Toy."
543. MERRICK-MALL- 623-4424. Program unavailable.
545. NEW HYDE PARK-HERRICKS- 747-0555. Thru Feb. 10: "The Chosen." Beg. Feb. 11: "The Dark Crystal."
546. NEW HYDE PARK-RKO ALAN- 354-4338. "Without a Trace."
547. OCEANSIDE-OCEANSIDE- 536-7565. #1 Thru Feb. 10: "The Chosen." #2-Thru Feb. 10: "Spring Fever."
548. OLD BETHPAGE-CINE CAPRI- 752-1610. Thru Feb. 10: "The Chosen." Beg. Feb. 11: "The Dark Crystal."
549. OYSTER BAY-MOVIES- 922-0333. #1-Thru Feb. 10: "The Chosen." Beg. Feb. 11: "Peter Pan." #2-Thru Feb. 10: "Timerider." Beg. Feb. 11: "The Dark Crystal."
550. PLAINVIEW-OLD COUNTRY- 931-4242. #1-"Tootsie." #2-"The House on Sorority Row."
551. PLAINVIEW-RKO MORTON VILLAGE- 938-2323. Thru Feb. 8: "Trail of the Pink Panther." Beg. Feb. 9: "Still of the Night."
552. PLAINVIEW-RKO TWIN- 931-1333. #1-"The Entity." #2-"The Verdict."
554. PORT WASHINGTON-MOVIES- 944-6200. #1-Thru Feb. 10: "The Dark Crystal." Beg. Feb. 11: "The Sorceress." #2-"The House on Sorority Row." #3-Thru Feb. 10: "The Last American Virgin." Beg. Feb. 11: "Peter Pan."
555. PORT WASHINGTON-SANDS POINT- 883-5074. Thru Feb. 10: "The Chosen." Beg. Feb. 11 tent: "Peter Pan."
557. ROCKVILLE CENTRE-RKO FANTASY- 764-8000. "Best Friends."
558. ROCKVILLE CENTRE-RKO TWIN- 678-3121. #1-"The Entity." #2-"The Verdict."
559. ROSLYN-ROSLYN- 621-8488. #1-"Tootsie." #2-"The Entity."
561. SYOSSET-SYOSSET- 921-5810. "Sophie's Choice."
562. SYOSSET-UA CINEMA 150- 364-0700. "Frances."
566. VALLEY STREAM-RKO GREEN ACRES- 561-2100. "Gandhi."
567. VALLEY STREAM-SUNRISE- 825-5700. #1-"48 Hrs." #2-"The Entity." #3-"One Down, Two to Go." #4-"The Last American Virgin." #5-"Treasure of the Four Crowns." #6-"The Verdict." #7-"Tootsie." #8-"Without a Trace." #9-"Videodrome." #10-"Sophie's Choice." #11-"The House on Sorority Row."
570. WANTAGH-CINEMA WANTAGH- 221-7784. #1-"The Chosen." #2-Tent: "My Favorite Year."
571. WANTAGH-RKO- 781-6969. "Videodrome."
573. WESTBURY-DRIVE-IN- 334-3400. #1-Thru Feb. 10: "48 Hrs." Beg. Feb. 11 (tent): "The House on Sorority Row." #2-"Videodrome." #3-Thru Feb. 10: "Tootsie." Beg. Feb. 11 (tent): "The Sorceress."
574. WESTBURY-WESTBURY- 333-1911. #1-"The Chosen." #2-"The Toy."

Suffolk County

600. AMITYVILLE-RKO- 264-7789. #1-"One Down, Two to Go." #2-Thru Feb. 10: "The House on Sorority Row." Beg. Feb. 11: "The Sorceress."
601. BABYLON-BABYLON- 669-3399. "Videodrome."
602. BABYLON-RKO- 669-0700. #1-"Tootsie." #2-"Without a Trace."
603. BABYLON-SOUTH BAY- 587-7676. #1-"48 Hrs." #2-"The House on Sorority Row." #3-Thru Feb. 10: "X-tro." Beg. Feb. 11: "The Sorceress."
604. BAY SHORE-CINEMA- 665-1722. "Treasure of the Four Crowns."
606. BAY SHORE-LOEWS SOUTH SHORE MALL- 666-4000. #1-"Best Friends." #2-"One Down, Two to Go."
609. BRENTWOOD-BRENTWOOD- 273-3900. Thru Feb. 10: "Creepshow." Beg. Feb. 11: "The Dark Crystal."
612. CENTER MORICHES-CENTER- 878-2100. Thru Feb. 10: "The Toy."
613. CENTEREACH-CENTEREACH- 588-0088. Thru Feb. 10: "Kiss Me Goodbye." Beg. Feb. 11: "The Dark Crystal."
616. COMMACK-MAYFAIR- 543-0707. "Frances."

617. COMMACK-RKO- 499-4545. #1-"Tootsie." #2-"Without a Trace."
619. CORAM-CORAM- 698-7200. Thru Feb. 10: "Treasure of the Four Crowns."
621. CORAM-PINE- 698-6442. #1-"Videodrome." #2-"The House on Sorority Row."
622. DEER PARK-DEER PARK- 667-2440. "Tootsie."
625. EAST HAMPTON-CINEMAS- 324-0448. #1-"Frances." #2-Thru Feb. 10: "Sophie's Choice." Beg. Feb. 11 (tent): "Let's Spend the Night Together." #3-"Tootsie." #4-"Without a Trace." #5-Thru Feb. 10: "Videodrome." Beg. Feb. 11: "The Entity."
626. EAST NORTHPORT-LARKFIELD- 261-0043. Thru Feb. 10: "Diva." Beg. Feb. 11: "The Sorceress."
627. EAST SETAUKET-RKO FOX- 473-2400. "Without a Trace."
628. ELWOOD-ELWOOD- 499-7800. #1-"48 Hrs." #2-"Videodrome."
629. FARMINGVILLE-COLLEGE PLAZA- 698-2200. #1-"The Verdict." #2-Thru Feb. 10: "The House on Sorority Row." Beg. Feb. 11: "The Sorceress."
631. HAUPPAUGE-HAUPPAUGE- 265-1814. "The Verdict."
632. HUNTINGTON-RKO SHORE- 421-5200. #1-"Tootsie." #2-"Without a Trace." #3-"The Entity." #4-"The Verdict."
633. HUNTINGTON-RKO WHITMAN- 423-1300. "The House on Sorority Row."
634. HUNTINGTON-RKO YORK- 421-3911. "Videodrome."
635. ISLIP-ISLIP- 581-5200. #1-"The Verdict." #2-"Tootsie." #3-Thru Feb. 10: "The Dark Crystal." Beg. Feb. 13: "Creepshow."
636. KINGS PARK-KINGS PARK- 269-4422. Thru Feb. 10: "The Entity."
637. LAKE GROVE-RKO SMITH HAVEN MALL- 724-9550. "The House on Sorority Row."
638. LAKE RONKONKOMA-LAKESIDE- 981-7100. Thru Feb. 10: "Spring Fever." Beg. Feb. 11: "The Dark Crystal."
639. LINDENHURST-LINDENHURST- 888-5400. Thru Feb. 10: "Creepshow." Beg. Feb. 11: "The Dark Crystal."
640. MATTITUCK-MATTITUCK- 298-4405. #1-"The Verdict." #2-Tent: "The Dark Crystal." #3-Tent: "Eating Raoul."
642. NESCONSET-SMITH TOWN ALL-WEATHER INDOOR- 265-8118. "Videodrome." OUTDOOR-Thru Feb. 10: "The Last American Virgin." Beg. Feb. 11: "The Sorceress."
643. NORTH BABYLON-NORTH BABYLON- 667-2495. #1-"The Verdict." #2-"The Entity."
644. NORTHPORT-NORTHPORT- 261-8600. Thru Feb. 10: "Creepshow." Beg. Feb. 11: "The Dark Crystal."
645. OAKDALE-OAKDALE- 589-8118. Thru Feb. 10: "Airplane II: The Sequel." Beg. Feb. 11: "The Dark Crystal."
648. PATCHOGUE-PATCHOGUE- 475-0601. #1-"48 Hrs." #2-Beg. Feb. 11: "Let's Spend the Night Together."
649. PATCHOGUE-RKO PLAZA- 475-5225. #1-"Tootsie." #2-"Videodrome."
650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR- 363-7200. "The Entity." OUTDOOR-Thru Feb. 10: "The House on Sorority Row." Beg. Feb. 11: "The Sorceress."
651. PATCHOGUE-SUNWAVE- 475-7766. #1-"Treasure of the Four Crowns." #2-"Without a Trace."
653. PORT JEFFERSON-MINI EAST- 928-6555. Thru Feb. 10: "The Entity." CINEMA WEST-Thru Feb. 10: "The Verdict."
654. PORT JEFFERSON STATION-RKO BROOKHAVEN- 473-1200. Thru Feb. 8: "Trail of the Pink Panther." Beg. Feb. 9: "Still of the Night."
655. RIVERHEAD-SUFFOLK- 727-3133. Thru Feb. 10: "Spring Fever." Beg. Feb. 11: "The Dark Crystal."
657. SAG HARBOR-SAG HARBOR- 725-0010. Feb. 11-13: "A Streetcar Named Desire." #1-"The Verdict." #2-Thru Feb. 10: "Eating Raoul." Beg. Feb. 11: "The Dark Crystal." #3-Tent: "Creepshow."
662. SMITH TOWN-SMITH TOWN- 265-1551. "Sophie's Choice."

663. SOUTHAMPTON-SOUTHAMPTON- 283-1300. #1-Thru Feb. 10: "Airplane II: The Sequel." Beg. Feb. 11: "Sophie's Choice." #2-Thru Feb. 10: "The Entity." Beg. Feb. 11: "Videodrome."
664. STONY BROOK-LOEWS- 751-2300. #1-"Tootsie." #2-"48 Hrs." #3-"Enigma."
666. WEST ISLIP-TWIN- 669-2626. #1-Thru Feb. 10: "The Toy." Beg. Feb. 11: "The Dark Crystal." #2-Thru Feb. 10: "Creepshow." Beg. Feb. 11: "Peter Pan."
667. WESTHAMPTON-HAMPTON ARTS- 288-2600. Thru Feb. 10: "The Verdict."
668. WESTHAMPTON-WESTHAMPTON- 288-1500. "48 Hrs."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE- 234-7300. "The Verdict."
701. BEDFORD VILLAGE-CINEMA 22- 234-9577. "48 Hrs."
702. BRONXVILLE-BRONXVILLE- 961-4030. #1-Thru Feb. 10: "Treasure of the Four Crowns." Beg. Feb. 11: "The Sorceress." #2-"Videodrome." #3-"The Entity."
703. CROSS RIVER-CINEMA- 763-8811. Thru Feb. 10: "Airplane II: The Sequel."
704. DOBBS FERRY-PICKWICK- 693-7727. Program unavailable.
705. GREENBURGH-CINEMA 100- 946-4680. #1-"Videodrome." #2-"Diner."
706. HARRISON-CINEMA HARRISON- 835-2668. Program unavailable.
707. HARTSDALE-CINEMA- 428-2200. #1-Thru Feb. 10: "Best Friends." Beg. Feb. 11: "48 Hrs." #2-Thru Feb. 10: "48 Hrs." Beg. Feb. 11: "Let's Spend the Night Together." #3-"Tootsie." #4-Thru Feb. 10: "The House on Sorority Row."
708. LARCHMONT-PLAYHOUSE- 834-3001. "Without a Trace."
709. MAMARONECK-PLAYHOUSE- 698-2200. #1-"Videodrome." #2-"The House on Sorority Row." #3-Tent: "The Dark Crystal." #4-Tent: "The Last American Virgin."
710. MOUNT KISCO-MOUNT KISCO- 666-6900. #1-"Sophie's Choice." #2-"Tootsie."
711. MOUNT VERNON-PARKWAY- 664-3311. Thru Feb. 10: "The Chosen." Beg. Feb. 11: "My Favorite Year."
712. NEW ROCHELLE-LOEWS- 632-1700. #1-"Enigma." #2-"Tootsie."
714. NEW ROCHELLE-RKO PROCTORS- 632-1100. #1-"48 Hrs." #2-"Without a Trace." #3-"One Down, Two to Go." #4-"The Verdict." #5-"The Entity."
715. NEW ROCHELLE-TOWN- 632-4000. "Videodrome."
716. OSSINING-ARCADIAN- 941-5200. #1-"48 Hrs." #2-"Tootsie."
717. PEEKSKILL-BEACH- 737-6262. #1-"Tootsie." #2-"Videodrome." #3-Tent: "Treasure of the Four Crowns." #4-"The Entity."
719. PEEKSKILL-WESTCHESTER MALL- 528-8822. #1-Thru Feb. 10: "48 Hrs." Beg. Feb. 11: "Let's Spend the Night Together." #2-Thru Feb. 10: "Diva." Beg. Feb. 11: "48 Hrs." #3-"Without a Trace." #4-"The Verdict."
720. PELHAM-PICTURE HOUSE- 738-3160. Thru Feb. 10: "The Chosen."
721. PLEASANTVILLE-ROME- 769-0720. "Videodrome."
722. RYE-RYE RIDGE- 939-8177. #1-"48 Hrs." #2-Program unavailable
723. SCARSDALE-FINE ARTS- 723-6699. "Frances."
724. SCARSDALE-PLAZA- 725-0078. Thru Feb. 8: "The Toy." Beg. Feb. 9: "Still of the Night."
726. WHITE PLAINS-COLONY- 949-8828. Thru Feb. 10: "One Down, Two to Go." "Fort Apache, The Bronx."
727. WHITE PLAINS-GALLERIA- 997-8198. #1-"The Entity." #2-"Without A Trace."
728. WHITE PLAINS-UA CINEMA- 946-2820. "The Verdict."
730. YONKERS-CENTRAL PLAZA- 793-3232. #1-"Without A Trace." #2-"The Verdict."
731. YONKERS-KENT- 237-3440. Thru Feb. 10: "The House on Sorority Row." "Some Kind of Hero." Beg. Feb. 11: "The Sorceress."

732. YONKERS—MOVIELAND— 793-0002. #1—"Sophie's Choice." #2—"Tootsie." #3—"48 Hrs." #4—"48 Hrs."
733. YONKERS—PARK HILL— 969-4477. Program unavailable.
735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"The House on Sorority Row." #2—"Frances."

Rockland County

743. NANUET—MALL— 623-6336. Program unavailable.
744. NANUET—ROUTE 59— 623-3355. "Sophie's Choice."
745. NANUET—THE MOVIES— 623-0211. #1—"Videodrome." #2—"The House on Sorority Row." #3—"Treasure of the Four Crowns." #4—"The Last American Virgin." #5—"Tootsie."
746. NEW CITY—TOWN— 634-5100. #1—"48 Hrs." #2—Thru Feb. 10: "Enigma." Beg. Feb. 11: "The Sorceress."
747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Videodrome." #2—"The Entity."
748. NYACK—CINEMA EAST— 358-6631. "The Verdict."
751. PEARL RIVER—CENTRAL— 735-2530. "The Entity."
752. PEARL RIVER—PEARL RIVER— 735-6500. "48 Hrs."
754. SPRING VALLEY—CINEMA 45— 352-1445. "Eating Raoul."
755. STONY POINT—9 W CINEMA— 942-0303. "The House on Sorority Row."
756. SUFFERN—LAFAYETTE— 357-6030. "Without a Trace."
758. WEST HAVERSTRAW—PLAZA— 947-2220. "Tootsie."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Videodrome." #2—"Sophie's Choice."
774. DANBURY—CINE— 743-2200. #1—"Tootsie." #2—"Without a Trace." #3—"48 Hrs."
775. DANBURY—CINEMA— 748-2923. #1—"Gandhi." #2—"The Verdict."
777. DANBURY—PALACE— 748-7496. #1—"One Down, Two to Go." #2—"The Entity." #3—"Treasure of the Four Crowns."
778. DARIEN—PLAYHOUSE— 655-0100. "Tootsie."
779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Sophie's Choice." #2—Program unavailable.
780. FAIRFIELD—COUNTY— 334-1411. "Videodrome."
781. GREENWICH—CINEMA— 869-6030. "Sophie's Choice."
782. GREENWICH—PLAZA— 869-4030. #1—"Tootsie." #2—"Frances." #3—"Without a Trace."
783. NEW CANAAN—PLAYHOUSE— 966-0600. "The Verdict."
784. NORWALK—CINEMA— 838-4504. #1—"48 Hrs." #2—"The Entity."
785. NORWALK—NORWALK— 866-3010. "Videodrome."
787. RIDGEFIELD—CINEMA— 438-3338. Program unavailable.
788. SOUTH NORWALK—SONO— 866-9202. Thru Feb. 8: "Xica." Feb. 9-11: "The Long Good Friday." Beg. Feb. 12: "Lola."
789. SPRINGDALE—STATE— 325-0250. Thru Feb. 10: "Best Friends." Beg. Feb. 11: "48 Hrs."
790. STAMFORD—AVON— 324-9205. #1—"Treasure of the Four Crowns." #2—"One Down, Two to Go."
791. STAMFORD—CINEMA— 324-3100. #1—"Gandhi." #2—"The Entity." #3—"48 Hrs."
792. STAMFORD—RIDGEWAY— 323-5000. "The Verdict."
793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Tootsie." #2—"Gandhi." #3—"Best Friends."
795. WESTPORT—FINE ARTS— 227-3324. #1-277-3324. "Gandhi." #2-227-3324. "Sophie's Choice." #3-227-9619. "Tootsie." #4-226-6666. "The Verdict."
796. WESTPORT—POST— 227-0500. Program unavailable.

798. WILTON—CINEMA— 762-5678. "Without a Trace."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"48 Hrs." #2—"Tootsie." #3—Thru Feb. 10: "Creepshow." Beg. Feb. 11: "The Dark Crystal."
801. HARRISON—WARNER— 482-8550. #1—"Videodrome." #2—Thru Feb. 10: "They Call Me Bruce?"
802. HOBOKEN—CINEMA— 653-2202. Program unavailable.
803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"Without A Trace." #2—"The Verdict."
804. JERSEY CITY—LOEWS— 653-4600. #1—"48 Hrs." #2—"Tootsie." #3—"One Down, Two to Go."
805. JERSEY CITY—STATE— 653-5200. #1—"Videodrome." #2—Thru Feb. 10: "The House on Sorority Row." Beg. Feb. 11 tent: "X-tro." #3—"The Entity."
806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Treasure of the Four Crowns." #2—"The Verdict." #3—"The House on Sorority Row." #4—"Videodrome."
807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"48 Hrs." #2—"Tootsie." #3—"Without a Trace." #4—"The Last American Virgin." #5—"The Entity." #6—"The Dark Crystal."
808. UNION CITY—CINEMA— 865-5600. #1—Thru Feb. 10: "One Down, Two to Go." Beg. Feb. 11: "The Dark Crystal." #2—Thru Feb. 10: "X-tro." Beg. Feb. 11: "Creepshow."
809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Feb. 10: "Kiss Me Goodbye"; "Six Pack." Beg. Feb. 11: "The Dark Crystal"; "On the Right Track."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. Thru Feb. 10: "Spring Fever."
811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"One Down, Two to Go." #2—"48 Hrs."
813. CEDAR GROVE—CINEMA 23— 239-1462. "Without a Trace."
815. IRVINGTON—CASTLE— 372-9324. "One Down, Two to Go"; "Return of the Master Killer."
817. LIVINGSTON—COLONY— 992-0800. "The Entity."
818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru Feb. 10: "The Toy." Beg. Feb. 11: "Creepshow."
819. MILLBURN—RKO— 376-0800. #1—"Videodrome." #2—"The Entity."
822. MONTCLAIR—WELLMONT— 783-9500. #1—"The Toy." #2—Thru Feb. 10: "The Sorceress." Beg. Feb. 11: "The Entity." #3—"Videodrome."
825. NUTLEY—FRANKLIN— 667-1777. #1—Thru Feb. 10: "Without a Trace." #2—Thru Feb. 10: "The Last American Virgin." #3—Thru Feb. 10: "The House on Sorority Row."
827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "Frances."
828. VERONA—VERONA— 239-0880. Tent: "The House on Sorority Row."
829. WEST CALDWELL—CINEMA WEST— 575-9085. Thru Feb. 10: "Creepshow." Beg. Feb. 11: "The Toy."
830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Tootsie." #2—"48 Hrs." #3—"The Verdict."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Feb. 3: "The Toy."
841. CRANFORD—RKO— 276-9120. #1—"The Entity." #2—"Without a Trace."
842. ELIZABETH—ELMORA— 352-3483. Thru Feb. 10: "The Toy." Beg. Feb. 11: "Creepshow"; "Wolfen."

846. LINDEN—TWIN— 925-9787. #1—Thru Feb. 10: "Videodrome." #2—Thru Feb. 10: "The House on Sorority Row."
848. ROSELLE PARK—PARK— 245-0358. Thru Feb. 10: "The Chosen"; "The Mad Adventures of 'Rabbi' Jacob." Beg. Feb. 11: "The Dark Crystal"; "Dead Men Don't Wear Plaid."

849. SUMMIT—STRAND— 273-3900. "Without a Trace."
851. UNION—FIVE POINTS— 964-3466. "Best Friends."
852. UNION—LOST PICTURE SHOW— 964-4497. "Eating Raoul."
854. UNION—RKO— 686-4373. #1—"Tootsie." #2—"48 Hrs."
857. WESTFIELD—RIALTO— 232-1288. #1—Tent: "The Dark Crystal." #2—"Videodrome." #3—Thru Feb. 10: "The Last American Virgin." Beg. Feb. 11: "Let's Spend the Night Together."
858. WESTFIELD—TWIN— 654-4720. #1—Thru Feb. 10: "Spring Fever." Beg. Feb. 11: "The Sorceress." #2—Tent: "Victor/Victoria."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. Thru Feb. 10: "Creepshow." Beg. Feb. 11: "The Dark Crystal."
861. CLOSTER—CLOSTER— 768-8800. "The Entity."
862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"48 Hrs." #2—"Tootsie." #3—"Without a Trace." #4—"X-tro."
863. EMERSON—TOWN— 261-1000. "Tootsie."
864. FAIR LAWN—HYWAY— 796-1717. #1—"The House on Sorority Row." #2—"Videodrome."
866. FAIRVIEW—TWIN— 941-2424. #1—"The Verdict." #2—"The House on Sorority Row."
867. FORT LEE—LINWOOD— 944-6900. #1—Thru Feb. 10: "Treasure of the Four Crowns." Beg. Feb. 11 (tent): "The Sorceress." #2—"The Entity."
868. FORT LEE—SHARON— 224-0202. "Videodrome."
871. HACKENSACK—RKO ORITANI— 343-8844. #1—Thru Feb. 10: "The House on Sorority Row." Beg. Feb. 11: "The Sorceress." #2—"One Down, Two to Go." #3—"Videodrome."
873. OAKLAND—TWIN— 337-4478. #1—"The Entity." #2—"Tootsie."
874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Feb. 10: "Spring Fever." #2—Thru Feb. 10: "Creepshow."
875. PARAMUS—BERGEN MALL— 845-4449. "Sophie's Choice."
876. PARAMUS—CINEMA 35— 845-5070. "Videodrome."
877. PARAMUS—DRIVE-IN— 368-1440. Feb. 11-13: "The Toy"; "Richard Pryor Live on the Sunset Strip."
878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Gandhi." #2—"Tootsie." #3—"Without a Trace." #4—"Treasure of the Four Crowns." #5—Thru Feb. 10: "The Verdict." Beg. Feb. 11: "The Sorceress." #6—"The Verdict." #7—"48 Hrs."
879. PARAMUS—RKO ROUTE 17— 843-3830. #1—Thru Feb. 10: "The Last American Virgin." Beg. Feb. 11: "Let's Spend the Night Together." #2—"The Entity."
880. RAMSEY—CINEMA— 825-2090. Thru Feb. 10: "Treasure of the Four Crowns." Beg. Feb. 11: "Peter Pan."
881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.
882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Feb. 10: "The Chosen." Beg. Feb. 11: "The Dark Crystal."
883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"Tootsie." #2—"48 Hrs."
884. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Feb. 10: "The Toy." #2—Thru Feb. 10: "Creepshow."
885. TEANECK—CEDAR LANE— 836-3430. Thru Feb. 10: "Diner." Beg. Feb. 11: "The Dark Crystal."
886. TENAFLY—BERGEN— 567-0004. Tent: "Eating Raoul."
888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Program unavailable.
889. WESTWOOD—PASCACK— 664-3200. "The Verdict."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

AIRPLANE II: THE SEQUEL—(1hr. 25m., '82) The first commercial flight of the lunar shuttle is beset with outrageous problems. With Robert Hays, Julie Hagerty, Sonny Bono, Aldo Ray and Peter Graves. Dir. Ken Finkleman. PG. 645, 663, 703

BEST FRIENDS—(1hr. 56m., '82) A clear failure. Burt Reynolds and Goldie Hawn play a pair of cranky, infantile screenwriters (he loutishly, she with charm) who decide, after living together for years, to get married. On the honeymoon, everything goes wrong. The couple visits Goldie's parents (Barnard Hughes and the great Jessica Tandy), who turn out to be struggling rather tragically, even sordidly, against old age; Burt's parents are a bit odd, too. The screenwriting team of Barry Levinson and Valerie Curtin have tried to work into the framework of a light comedy some good, strong, depressing observations about selfishness, aging, and the differences between generations, and nothing seems to fit. Maybe a great director could have pulled the disparate intentions together, but Norman Jewison's work here is just too crass. A jangly, unsatisfying film that leaves one in a terrible mood. PG. 32, 92, 225, 402, 557, 606, 707, 789, 793, 851

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. 211, 212, 232, 236, 416, 436, 437, 503, 513, 516, 532, 535, 545, 547, 548, 549, 555, 570, 574, 711, 720, 848, 882

COUP DE TORCHON—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's slutish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. 56

CREEPSHOW—(2hrs. 2m., '82) Omnibus horror film, with five separate stories written by Stephen King and directed by George Romero. The tone is consciously comic-book schlocky; you're supposed to revel in the stupid stories and admit that you're a slob. That may work for you—if you can find some way of sitting through the movie. With King, Adrienne Barbeau, Hal Holbrook, Fritz Weaver, E.G. Marshall and Viveca Lindfors. R. 451, 513, 542, 609, 635, 639, 644, 658, 666, 800, 808, 818, 829, 842, 860, 874, 884

DARK CRYSTAL, THE—(1hr. 37m., '82) In a fantasy world inhabited by supernatural creatures, an elf-like boy sets out on an adventurous journey to fulfill the miracle of an ancient prophecy. With characters performed by Jim Henson, Frank Oz, Kathryn Mullen, Dave Goetz and Brian Muehl. Dir. Henson and Oz. PG. 11, 20, 31, 58, 84, 97, 117, 206, 216, 513, 516, 526, 530, 532, 541, 545, 548, 549, 554, 609, 613, 635, 638, 639, 640, 644, 645, 655, 658, 666, 709, 800, 807, 808, 809, 848, 857, 860, 882, 885

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. 38, 705, 885

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmina Wiggins Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 55, 626, 719

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 36, 46

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalist entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets*. The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. 73, 93, 202, 422, 504, 511, 534, 640, 658, 754, 852, 886

ENIGMA—(1hr. 41m., '83) International espionage and romance behind the Iron Curtain. With Martin Sheen, Brigitte Fossey, Sam Neill and Derek Jacobi. Dir. Jeannot Szwarc. PG. 33, 72, 403, 408, 531, 664, 712, 746

ENTITY, THE—(1hr. 56m., '83) An unexplained, paranormal presence terrorizes a woman's body and soul. With Barbara Hershey, Ron Silver and David Labiosa. Dir. Sidney J. Furie. R. 23, 32, 70, 80, 103, 117, 201, 206, 210, 215, 220, 233, 304, 401, 413, 417, 422, 424, 511, 518, 541, 552, 558, 559, 567, 625, 632, 636, 643, 650, 653, 663, 702, 714, 717, 727, 747, 751, 777, 784, 791, 805, 807, 817, 819, 822, 841, 861, 867, 873, 879

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday-night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. 21, 35, 38, 60, 100, 104, 105, 111, 112, 205, 215, 223, 231, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 567, 573, 603, 628, 648, 664, 668, 701, 707, 714, 716, 719, 722, 732, 746, 752, 774, 784, 789, 791, 800, 804, 807, 811, 830, 854, 862, 878, 883

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. 16, 71, 93, 533, 562, 616, 625, 723, 735, 782, 827

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the

British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 45, 531, 566, 775, 791, 793, 795, 878

INDEPENDENCE DAY—(1hr. 50m., '83) Dianne Wiest gives a superb performance as a battered wife in this generally mediocre TV-style movie about life in a small New Mexico town. Wiest, who has a soft nose, short hair, and a beautiful "crushed" upper lip, does something uncanny: She shows that the woman actually becomes guilty because of the punishment her pathological husband gives her, so guilty that she loses the will to live. The withdrawal of her spirit is shocking and also convincing in ways that elude rational explanation. Cliff de Young is the vicious, lost husband; David Keith, muscled up a bit, plays a local hotshot afraid of the big time; Kathleen Quinlan, annoyingly pert, is the girl on the make—a photographer who wants to work as an artist and can't do it in small-town New Mexico. Written by Alice Hoffman. Dir. Robert Mandel. R. 48

KISS ME GOODBYE—(1hr. 42m., '82) The romantic comedy of a New York widow, a week away from remarrying, who is visited by the ghost of her late husband. With Sally Field, James Caan, Jeff Bridges and Mildred Natwick. Dir. Robert Mulligan. PG. 613, 809

LET'S SPEND THE NIGHT TOGETHER—(1hr. 34m., '83) The Rolling Stones filmed live on their 1981 concert tour. Dir. Hal Ashby. PG. 31, 234, 401, 420, 541, 625, 648, 707, 719, 857, 879

LIANNA—(1hr. 55m., '83) In this earnest yet didactic comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. 90

MAN FROM SNOWY RIVER, THE—(1hr. 45m., '83) The tale of a mountain boy's passage to manhood in the Australian frontier. With Kirk Douglas, Jack Thompson, Sigrid Thornton, Lorraine Bayly and Tom Burlinson. Dir. George Miller. PG. 60

MUDDY RIVER—(1hr. 45m., '83) In Japanese, Eng. subtitles. A lovely, rather muted first film by the young Japanese director, Kohei Oguri. The hero is a nine-year-old boy, living in Osaka in 1956, when Japan was still reeling from the war. The boy experiences death and adult betrayal, courage and shame for the first time. He is too young to respond much, but Oguri creates the boy's moral and physical world with unflinching tenderness and lyrical rigor. In black-and-white. 88

***MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinee idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade*, which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying

force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. 11, 436, 450, 535, 570, 711

***NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guilian De Negri and Tonino Guerra worked on the screenplay. R. 86

***PARSIFAL**—(4hrs. 15m., '83) In German, Eng. subtitles. Hans-Jürgen Syberberg's maddening but fascinating version of Wagner's last opera—over four hours of slow-moving music and imagery. Syberberg, with typical perversity, uses the resources of cinema not to evoke the cultural background of *Parsifal*—the New Testament, medieval epics by Wolfram von Eschenbach and Thomas Malory, Buddhist philosophy, Schopenhauer—but instead to elicit what Wagner meant in the nineteenth century and has meant since. Syberberg creates his characteristic look of Sotheby Parke-Bernet basement clutter—bits of sculpture, drapery, and rock and delirious symbols out of Bosch and Max Ernst. Modernism runs rampant: Klingsor, the evil sorcerer who wants to destroy the knights of the Holy Grail, is now literally the Anti-Christ, and sits with Marx and Nietzsche at his feet and both a gigantic phallus and a hammer and sickle nearby. Amfortas's incurable wound is, in this version, carried around on a cushion, while Parsifal, after resisting Kundry's wiles, splits into a boy and a girl, and so on. Syberberg first recorded the score (the Swiss conductor Armin Jordan leads the Monte-Carlo Philharmonic and an international cast in a perfectly respectable performance), and then got actors to lip-synch the sung text with remarkable precision. Edith Clever is outstanding as Kundry. 44

PETRIA'S WREATH—(1hr. 40m., '83) In Serbo-Croatian, Eng. subtitles. The chronicle of a woman's life across three decades of Yugoslavian history. With Mirjana Karanovic. Dir. Srdjan Karanovic. 86

Q—(1hr. 33m., '82) Quetzalcoatl, a giant, flying Aztec serpent, nests above New York and preys on its inhabitants. With Michael Moriarty, Candy Clark, David Carradine and Richard Roundtree. Dir. Larry Cohen. R. 7

SMITHEREENS—(1hr. 30m., '82) Susan Seidelman's acclaimed low-budget feature (cost: \$80,000) about life in the rock-club scene of the Lower East Side has wonderful documentary details. The heroine, Wren (Susan Berman), a 19-year-old escapee from New Jersey, wants to be part of the rock world but she neither plays nor sings, and when she tries to be a groupie she fails even at that. Wren's milieu is carefully drawn, but she's a bit monotonous as a character—energetic but empty, with nothing interesting to say. Yet the cramped Avenue B kitchens and the fridge with only a single slice of pizza in it are authentic and expressive in ways that go beyond questions of plot and theme. Susan Seidelman has a feeling for bedraggled comedy and for the bluesy-ness of down-and-out bohemia. Now she needs to find a heroine worthy of her. 6

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayable role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and

Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. 14, 24, 58, 61, 82, 92, 561, 567, 625, 662, 663, 710, 732, 744, 773, 779, 781, 795, 875

SORCERESS, THE—(1hr. 16m., '83) A sword and sorcery epic. R. 41, 97, 98, 115, 201, 206, 210, 220, 237, 403, 412, 420, 426, 439, 526, 533, 541, 554, 573, 600, 603, 626, 629, 642, 650, 702, 731, 746, 822, 858, 867, 871, 878

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. 86

SWEET PEA—(1hr. 35m., '83) In Italian, Eng. subtitles. The comedy of a thirteen-year-old boy who becomes a father. Dir. Peter Del Monte. 44, 76

TIME FOR REVENGE—(1hr. 52m., '83) In Spanish, Eng. subtitles. Tense Argentinean thriller, written and directed by Adolfo Aristarain. Two demolition experts, apparently outlawed unionists, wind up working for a rapacious copper mining company in a remote province. They decide to stage an accident in order to sue the company for damages. When one man is killed, the other pretends to have been struck dumb in the blast; he struggles to maintain silence in the face of nearly unbearable temptations to speak. In a country in which torture is a commonplace, the moral significance of silence—as symbol and as discipline—can probably never be overstated. Starring the impressive Federico Luppi. 51

***TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Soth. 16, 90

***TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then becomes Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. 9, 24, 72, 85, 92, 104, 109, 113, 114, 115, 205, 215, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 500, 521, 529, 531, 541, 550, 559, 567, 573, 602, 617, 622, 625, 632, 635, 649, 664, 707, 710, 712, 716, 717, 732, 745, 758, 774, 778, 782, 793, 795, 800, 804, 807, 830, 854, 862, 863, 873, 878, 883

MOVIES

TOY, THE—(1hr. 32m., '82) A ruthless Southern millionaire buys his bratty young son an unusual toy: a grown man. With Richard Pryor, Jackie Gleason, Teresa Ganzel, Wilfrid Hyde-White, Ned Beatty and Scott Schwartz. Dir. Richard Donner. PG. 32, 213, 442, 447, 530, 542, 574, 612, 666, 724, 818, 822, 829, 840, 842, 877, 884

TRAIL OF THE PINK PANTHER—(1hr. 37m., '82) The continuing misadventures of Inspector Clouseau, who, in this opus, is missing—as is the Pink Panther diamond. With David Niven, Herbert Lom, Richard Mulligan, Capucine, Harvey Korman and Peter Sellers (in extant footage). Dir. Blake Edwards. PG. 235, 502, 524, 551, 654

TREASURE OF THE FOUR CROWNS—(1hr. 37m., '83) The fantastic adventures of a soldier of fortune in contemporary Spain. In 3-D. With Tony Anthony, Ana Obegon and Eugene Quintano. Dir. Ferdinando Baldi. PG. 37, 83, 97, 98, 117, 201, 206, 220, 234, 306, 401, 411, 420, 426, 533, 541, 567, 604, 619, 651, 702, 717, 745, 777, 790, 806, 867, 878, 880

★ **VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. 24, 32, 54, 105, 109, 203, 212, 234, 308, 403, 412, 413, 417, 422, 428, 512, 517, 528, 536, 541, 552, 558, 567, 629, 631, 632, 635, 640, 643, 653, 658, 667, 700, 714, 719, 728, 730, 748, 775, 783, 792, 795, 803, 806, 830, 866, 878, 889

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. 16, 97

VIDEODROME—(1hr. 30m., '83) A psychological thriller about the adverse effects of video exposure on the central nervous system. With Deborah Harry and James Woods. Dir. David Cronenberg. R. 3, 22, 41, 70, 78, 97, 99, 100, 102, 103, 109, 201, 204, 210, 212, 214, 220, 221, 237, 305, 307, 401, 403, 413, 414, 420, 422, 439, 512, 526, 533, 536, 567, 571, 573, 601, 621, 625, 628, 634, 642, 649, 663, 702, 705, 709, 715, 717, 721, 745, 747, 773, 780, 785, 801, 805, 806, 819, 822, 846, 857, 864, 868, 871, 876

VORTEX—(1hr. 27m., '83) A tough-talking lady gumshoe searches through a maze of corporate conspiracy to find the murderers of a corrupt congressman. With Lydia Lunch, James Russo and Bill Rice. Dir. Scott B and Beth B. 6

WE OF THE NEVER NEVER—(2hrs. 16m., '83) The story of the first white woman to have traveled into the Australian wilderness known as the Never Never. With Angela Punch-McGregor and Arthur Dignam. Dir. Igor Auzin. G. 57, 90

WITHOUT A TRACE—(2hrs. 1m., '83) About the desperate search for the child of college professors who disappears on his way to school in Brooklyn Heights. With Kate Nelligan, Judd Hirsch, David Dukas and Stockard Channing. Dir. Stanley R. Jaffe. PG. 33, 74, 109, 115, 202, 203, 211, 234, 306, 403, 418, 422, 428, 501, 512, 528, 536, 540, 546, 567, 602, 617, 625, 627, 632, 651, 708, 714, 719, 727, 730, 756, 774, 782, 798, 803, 807, 813, 825, 841, 849, 862, 878

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British

Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. 62

Revivals

ALL THAT JAZZ—(2hrs. 2m., '79) Bob Fosse's autobiographical musical, complete with pill-popping, lechery, heart attacks, heart surgery on camera, conversations with Mme. Death, and more. It combines the worst of Ken Russell, the worst of Fellini, and the worst of forties Hollywood. There's a great chorus-line sequence, and Roy Scheider, as Fosse, has a few moments of amusing self-mockery. The rest is mad egotism. With Ann Reinking and Jessica Lange. 95

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. 13

BLUE ANGEL (1930), THE—(1hr. 37m.) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola-Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldly position and a liberation of his unconscious. From the Heinrich Mann novel. Dir. Josef von Sternberg. 10

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson and Edward Woodward. Directed by the Australian Bruce Beresford. 96

CAMILLE—(1hr. 25m., '36) The utterly bewildering title for *The Lady of the Camellias*, starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard MGM script and supporting players. Dir. George Cukor. 10

CHINATOWN—(2hrs. 1m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest while maintaining convincing period atmosphere. Jack Nicholson plays a salacious divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. 96

CHRISTMAS IN JULY—(1hr. 6m., '40) A light, funny, fast, well-acted screwball comedy, written and directed by Preston Sturges. With Dick Powell, Ellen Drew, William Demarest, Raymond Walburn and Ernest Truex. 89

CIRCLE OF DECEIT—(1hr. 48m., '82) In German, Eng. subtitles. A powerful but infuriatingly pretentious philosophical film about a West German journalist (Bruno Ganz) who covers the war between Christians and Muslims in Lebanon. Director Volker Schlöndorff sends the journalist wandering through the ruined landscape of Beirut that comes alive with terror and violence at night. Appalled by atrocities committed by Christians, the journalist frets over his own lack of commitment and laments European impotence and voyeurism. One begins to think that Schlöndorff has re-created the war in Lebanon to give substance to his own spiritual crisis. With Hanna Schygulla. 2

CLOSE ENCOUNTERS OF THE THIRD KIND—(2hrs. 12m., '80) Steven Spielberg's "special edition" of his 1977 classic shows us the cathedral-like interior of the mother ship at the end of the movie. There are other additions and cuts that serve to emphasize even more strongly than before Richard Dreyfuss's transformation from ordinary husband and father to chief celebrant in a cult of zealous believers who have been "called"—altered by their encounters with an alien intelligence. The piety is a bit sticky here and there, but most of the movie is still buoyant and fresh. It's still the wittiest celebration of technology ever put on film. 7

CONFIDENCE—(1hr. 57m., '79) In Hungarian, Eng. subtitles. In wartime Hungary, a man and woman are forced to live together, posing as husband and wife (each, in fact, is married), in order to avoid arrest by the Nazi occupiers. Most of this film, written and directed by István Szabó, takes place in one room, and after awhile the claustrophobic atmosphere as well as the morose moodiness of the material gets to you. The man and the woman become lovers, fall out, are reconciled, turn jealous of each other—the point is they would never have loved each other were it not for this enforced isolation. 2

CRUISING—(1hr. 50m., '80) Lurid, confusing, and so cold it doesn't even succeed as exploitation. Richard Cox is the killer who preys on other gays in the S&M gay-bar scene, Al Pacino the heterosexual cop who pretends to be gay in order to decoy the killer. Dir. William Friedkin. 7

DAMNED, THE—(2hrs. 30m., '69) Luchino Visconti's ludicrous high-camp excursion into the S & M underworld of Nazism. The literal-minded have taken it seriously as a study of decadence and evil. More skeptical viewers have either enjoyed it or not as lurid fantasy. With Helmut Berger in drag, Ingrid Thulin and Dirk Bogarde. 39

DEATH IN VENICE—(2hrs. 10m., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagio* from the Fifth Symphony is used as background music throughout). In pre-World War I Venice, the dying Aschenbach falls in love with a beautiful teenage boy (Visconti turns him into a near-hustler). A lavish, almost suffocating film. With Dirk Bogarde, Silvano Mangano and Bjorn Anderson. 39

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. 13

ELEPHANT MAN, THE—(2hrs. 3m., '80) David Lynch's direction and Freddie Francis's cinematography give the story of John Merrick, an extraordinary Victorian freak, a dark, visionary, horror-film "look" that seems at odds with the meaning of the movie. Merrick was rescued by Dr. Frederick Treves (Anthony Hopkins) from carnival sideshows and set up in dignity at the London Hospital; it's really a story of modern enlightenment triumphing over primitive attitudes. As Merrick, John Hurt gives a great, delicately anguished performance. With Wendy Hiller and Anne Bancroft. 13

FELLINI SATYRICON—(2hrs., '70) In Italian, Eng. subtitles. One vast, impressionistic canvas of life at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular, and obviously the work of a master. Dir. Federico Fellini. 13

FELLINI'S ROMA—(1hr. 59m., '72) In Italian, Eng. subtitles. Arguably Fellini's worst, certainly his most desperate film, a combination tribute to the Eternal City and his Eternal Ego. Superficial, crude, and factitious. 13

FREAKS—(1hr. 4m., '32) Tod Browning's classic which takes place in a circus sideshow where the so-called freaks exhibit a more human and civilized society than the "normal" people who surround them. 13

FROM THE LIFE OF THE MARIONETTES—(1hr. 44m., '80) In German, Eng. subtitles. A young, handsome, well-married businessman (Robert Atzorn) has flipped out and strangled a prostitute. Ingmar Bergman's film, cast in the form of a report, uses monologues, confessions, and dreams to illuminate the murderer's inner life, and we see the world as he sees it—as a gray, featureless reverie. But there's a dullness inherent in Bergman's view of the killer as a completely repressed man. With Christine Buchegger and Walter Schmidinger. 2

GRAND HOTEL—(1hr. 45m., '32) You see, children, long ago, before there was *Airport*... Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. 10

MIRACLE OF MORGAN'S CREEK, THE—(1hr. 41m., '44) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. 89

THEATER

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

CHGT Chg Telephone charge to major credit cards.

New York City:	(212) 944-9300
New Jersey:	(201) 332-6360
Long Island:	(516) 354-2727
Westchester:	(914) 423-2030
Connecticut:	(800) 223-1814

Many B'way theaters without Chgfit also accept ticket orders on major credit cards by telephone.

- Running more than a year.
- Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, 100 William St. (344-3340).

Broadway

Previews and Openings

Friday, February 11

WOMAN OF THE YEAR—Debbie Reynolds stars, as of 2/11, in the return of this musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Debbie's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, \$25-\$35; Sat. at 8, \$30-\$40; Wed. at 2, \$20-\$30. **Palace**, 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Fri. at 8, \$24-\$30; Wed. at 2, \$20-\$26; Sat. at 2, \$22.50-\$28.50; Sat. at 8, \$26.50-\$32.50. **Music Box**, 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

ANGELS FALL—Lanford Wilson's play that brings together a diverse group of people as they are sequestered in a New Mexican mission because of a nuclear mishap. Bernard Hughes and Fritz Weaver co-star, with Tanya Berezin, Nancy Snyder, Danton Stone, and Brian Tarantina; directed by Marshall W. Mason. (Has arrived on Broadway after a highly successful run at Circle Rep., and is the best American play on Broadway this season.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$22.50-\$32.50; Wed. at 2, \$17.50-\$27.50. **Longacre**, 220 W. 48th (239-6200). 2 hrs. All major credit cards.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50-\$37.50; Fri. & Sat. at 8, \$26.50-\$40; Wed. at 2, \$20-\$30. **Broadhurst**, 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ●●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, \$27.50-\$45; Sat. at 2, \$25-\$40; Wed. at 2, \$25-\$35. **Winter Garden**, 1634 B'dway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, \$30-\$40; Fri. & Sat. at 8, \$30-\$45; Wed. at 2, \$25-\$35. **Shubert**, 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ●●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With I. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Wed. at 2, \$16-\$25. **John Golden**, 252 W. 45th (239-6200). 2 hrs., 45 min. ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, \$30-\$45; Sat. at 2, \$27.50-\$42.50; Wed. at 2, \$25-\$40. **Imperial**, 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

84 CHARING CROSS ROAD—Ellen Burstyn stars in a play adapted and directed by James Roose-Evans based on Helene Hanff's autobiographical novel about an American author and a British clerk who works at an antiquarian bookstore in London. Joseph Maher as co-star is entirely winning, and Burstyn's fine timing and communicated pleasure make this an enjoyable performance. Tues. & Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$27.50; Fri. & Sat. at 8, \$22.50-\$30; Wed. at 2, \$18-\$25. **Nederlander**, 208 W. 41st (921-8000). 2 hrs. Major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$42.50; Fri. & Sat. at 8, \$20-\$45; Wed. at 2, \$14.50-\$35. **Broadway**, Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ●●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, \$25-\$42.50; Fri. & Sat. at 8, \$27.50-\$45; Wed. at 2, \$20-\$35. **Majestic**, 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ●●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$20-\$30. **Ethel Barrymore**, 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita*, *Cats*, and *Jesus Christ Superstar*, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; \$27.50-\$38. **Royale**, 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

MASTER HAROLD... and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, James Earl Jones, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he

writes. Mon.-Sat. at 8, Sat. at 2, \$19-\$30; Wed. at 2, \$16-\$25; thru 2/27. **Lyceum**, 149 W. 45th (239-6200). 2 hrs. All major credit cards.

THE MISANTHROPE—Brian Bedford, Carole Shelley, and Mary Beth Hurt in a new verse translation by Richard Wilbur of Moliere's comedy; directed by Stephen Porter. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, \$27 across the board and \$30 Sat. night. **Circle in the Square**, 1633 B'dway (581-0720). All major credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. Previews now prior to a 2/13 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$30-\$40; Wed. at 2, \$25-\$35. **Mark Hellinger**, 51st & B'dway (757-7064). 2 hrs., 20 mins. Credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2*, set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Maureen McGovern, Taina Elg, Kim Criswell, and Anita Morris. Mon.-Thurs. at 8, \$32.50-\$37.50; Fri. & Sat. at 8, \$35-\$45; Wed. & Sat. at 2, \$25-\$35. **46th St. Theater**, (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; \$22-\$38. **Edison**, 240 W. 47th (757-7164). 2 hrs. Credit cards. ●●

PLENTY—The New York Shakespeare Festival play, written and directed by David Hare, after completely selling out off Broadway, has arrived uptown with original stars Kate Nelligan and Edward Herrmann. Also in the cast: Ben Masters, Pierre Epstein, and Jeff Allin. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, Wed. at 2, \$20-\$30; Fri. & Sat. at 8, \$25-\$35; thru 3/27. **Plymouth**, 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Cass Morgan, Tom Chapin, Rhonda Coultet, John Lenehan, Jimmy Ryan, and Bruce Samuels. Mon.-Thurs. at 8, \$24.50-\$26.50; Fri. & Sat. at 8, \$25.50-\$27.50; Wed. & Sat. at 2, \$22.50-\$24.50. **Princess**, 200 W. 48th (586-3903).

TORCH SONG TRILOGY—*International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; \$19.50-\$32.50. An amusing as well as moving trio of plays about the homosexual world. Thru 2/12, Barbara Barrie replaces vacationing Estelle Getty in the role of the mother. **Little Theater**, 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$17.50-\$27.50; Fri. & Sat. at 8, \$19.50-\$30; Wed. at 2, \$15-\$25. **Cort**, 138 W. 48th (239-6200). 1 hr., 50 min. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Sandra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$22.50-\$32.50; Wed. at 2, \$18-\$28. **Ambassador**, 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony (*Sleuth*) Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiancé, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$19.50-\$27.50; Wed. at 2, \$16.50 to \$25; Fri. & Sat. at 8, \$22.50-\$30. **Biltmore**, 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

Café Carlyle
Presents
Joe Bushkin and friends
Tues. thru Sat.
10 P.M. and Midnight shows
Cover per show—
\$15 per person
No minimum
Supper from
6 P.M. to 1 A.M.

Bemelmans Bar
Barbara Carroll
Mon. thru Sat. • From 9 P.M. Cover \$4.50 p.p.

HOTEL CARLYLE
Madison Ave. at 76 Street • Tel. 744-1600

FOURTH WALL REPERTORY
presents
FREEDOM AIN'T NO BELL OF CHERRIES
A MUSICAL COMEDY
THURS., FRI., SAT., AT 8PM/\$5
THE TRUCK & WAREHOUSE THEATRE/79 E. 4th ST.
FOR KIDS: CAPT. BOOGIE & KIDS FROM MARS
SAT., SUN. MAT. 3:30PM/ADULTS: \$4.50/KIDS: \$3
254-5060

**New York Health
& Racquet Club**

When you look better,  you feel better!


Saratoga

CHRIS BARRETT
at the piano performs
Cole Porter
to John Denver
9:00 PM—1:00 AM
Tuesday—Thursday
10:00 PM—2:00 AM
Friday & Saturday
at
*Saratoga

995 Fifth Ave., across from the Metropolitan
Museum of Art, New York, N.Y. 10028 (212) 744-8714
*dinner and late night supper served
\$5.00 Music charge per person.

PENG TENG
SUPERB HUNANESE CUISINE
FREE DINNER PARKING Mon.-Fri. After
5:30 P.M. — Sat. & Sun. After 11:30 A.M.
Open 7 Days • 682-8050-1 • Credit Cards
219 East 44th St.
Bet. 2nd & 3rd Aves. NYC

"An elegant restaurant offering
delicious French cuisine"
CUE MAGAZINE
Les Pleiades
Luncheon / Cocktails / Dinner
201 East 76th St. Res: 535-7210

THEATER

Off Broadway

AMERICA KICKS UP ITS HEELS—Patti LuPone, Dick Latessa, Lenora Niemtz, and Peggy Hewett in a musical by William Finn and Charles Rubin; directed by Mary Kyte. Action takes place in a soup kitchen during current and past depressions. From 2/9. Playwrights Horizons, 416 W. 42nd (364-1235).

BLOOD RELATIONS—Sharon Pollock's play, based on new findings released following a study of the real-life situation of Lizzie Borden. Jennifer Sternberg plays Miss Lizzie. Wed.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; \$9-\$11; thru 2/27. Hudson Guild, 441 W. 26th (760-9810).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Veronica Castang has returned to the cast. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$16.50-\$20.50. Lucille Lortel Theater, 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnot, Margo Skinner, Cara Duff-MacCormick, Amanda Carlin, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, \$12-\$18. A Playwrights Horizons production. Astor Place Theater, 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Turman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Reggie Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. Thru 2/26. Town Hall, 123 W. 43rd (869-4731).

THE ENTERTAINER—Nicol Williamson stars in a revival of John Osborne's 1957 play about a failed music-hall performer; directed by William Gaskill. Williamson is first-rate at conveying seedy decadence and desperate slippage covered up by jokey cynicism, and is properly frightening. Frances Cuka is marvelous in the role of his wife. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$18-\$22; thru 3/12. Stage One, Roundabout Theater, 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Glenna Headly, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; \$18-\$20. Westside Arts Theater, 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$13-\$17. Sullivan St. Playhouse, 181 Sullivan (674-3838).

GENIUSES—Morgan Fairchild has joined the cast of Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; \$17-\$19. Fairbanks Theater, 432 W. 42nd St. (279-4200).

GOODNIGHT, GRANDPA—Milton Berle stars in Walter Landau's play about a man who reaches his 100th birthday and looks back on a special incident in his life; with Lee Wallace; directed by Jack Garfein. Tues.-Thurs. at 8, Sun. at 7, Sat. at 2, \$19.50-\$22.50; Fri. & Sat. at 8, Sun. at 3, \$22-\$25; from 2/11. Intermedia, 189 Second Ave. (475-4191).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$16-\$18. Circle in the Square (downtown), 159 Bleecker St. (254-6330).

HANNAH—Blanche Baker, Sam Robards, and Lois Smith in a play with music and dance, written by Israel Eliraz, music by Mark Kopytman; directed and choreographed by Anna Sokolow, with her own dance troupe performing. True story based on Hannah Senesh's attempts to help Jews escape Hungary in 1943. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; \$18-\$20; thru 3/6. Harold Clurman Theater, 412 W. 42nd (594-2370).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$16-\$20; thru 3/13. Susan Bloch Theater, 307 W. 26th (242-7800).

INQUISITION—Fernando Arrabal's drama about intolerance and nostalgia. In English, Wed.-Fri. at 7:30; in Spanish, Sat. & Sun. at 2:30 & 7:30; \$7, thru 2/20. Puerto Rican Theater, 304 W. 47th (354-1293).

LET MY PEOPLE COME—An erotic musical by Earl Wilson Jr.; directed by Otto Maximilian. Tues.-Sat. at 8:15, Fri. & Sat. at 10:30, Sun. at 5:30; \$15. Carter Theater, 250 W. 43rd (496-1235).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, \$18-\$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. \$20-\$25. Orpheum, 126 Second Ave. (239-6200).

LITTLE VICTORIES—Linda Hunt and Caroline Kava star in Lavonne Mueller's play about Joan of Arc and Susan B. Anthony, the first presentation of the Women's Project's fifth season; directed by Bryna Wortman. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; \$8. American Pl. Theater, 111 W. 46 (247-0393).

PAINTING CHURCHES—Marian Seldes, Donald Moffat, and Frances Conroy in Tina Howe's portrait of an eccentric Boston family; directed by Carole Rothman. Tues.-Sun. at 8; \$8; thru 2/19. South Street Theater, 424 W. 42nd St. (279-4200).

POPPIE NONGENA—Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8. Wed. & Sat. at 2; \$7.50-\$20. St. Clement's, 423 W. 46th (489-2420).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$16-\$18. Opening playlet is Durang's *The Actor's Nightmare*. Westside Arts, 407 W. 43rd (541-8394).

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. David Garrison stars in the title role. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; \$16-\$20. Lamb's Theater, 130 W. 44th (997-1780).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; \$14-\$18. Cherry Lane Theater, 38 Commerce St. (989-2020).

Theater Companies

AMERICAN JEWISH THEATRE—Robert Shaw's *The Man in the Glass Booth*; directed by Dan Held. With Albert Sinksy, Art Burns, Beatrice Pons, and Vera Lockwood. Wed., Thurs. & Sat. at 8, Sun. at 3 & 7; \$9; thru 2/20. 92nd St. Y, 1395 Lexington Ave. (427-4410).

CIRCLE REPERTORY—Debra Mooney, Ben Siegler in A.R. Gurney's *What I Did Last Summer*, about a boy's coming of age during World War II. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; \$15-\$17.50. Circle Rep, 99 Seventh Ave. So. (924-7100).

CSC REP—John O'Keefe's *Wild Oats*, Karen Sund's *Balloon*, and Faust, Parts 1 & 2, thru 2/24. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; \$10-\$11. CSC Theater, 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—Revival of Kurt Vonnegut, Jr.'s play, *Happy Birthday, Wanda June*, about a modern Ulysses who returns home to find his Penelope married to a doctor; directed by Elwynn Castle. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 2/10-27. 103rd St. & Riverside Drive (663-2028).

JEAN COCTEAU REP—G.B.S.'s *Saint Joan*, thru 3/18; Sartre's *The Condemned of Altona*, thru 3/3. Theatre, 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Anton Chekhov's play, *Ivanov*, about a disillusioned landowner torn between his affections for his Jewish wife and a local girl; directed by Anthony McKay; with Marcia Jean Kurtz, Roger DeKoven, and Lilen Mansel. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; \$7, \$8; thru 3/6. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Marianne Marcellin's *Resident Alien*, an autobiographical play, directed by Katherine Adamov; thru 2/13; \$6. From 2/11, Sam Shepard's *The Tooth of Crime*. Wed.-Mon. at 7, Sat. & Sun. at 3; \$10. 74A E. 4th St. (254-6468).

MANHATTAN PUNCH LINE—Barrie Cockburn's comic drama, *Without Willie*, set in a North African kingdom. Mon., Thurs., Fri. & Sat. at 8, Sun. at 3; \$8. 410 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—Upstage: Catherine Hayes's *Skirmishes*, about the battle between two sisters over their dying mother; directed by Sharon Ott. With Suzanne Bertish, Fran Brill, and Hope Cameron. Tues.-Sun. at 7:30, Sat. & Sun. at 3; \$14-\$18; thru 2/20. Downstage: Edward Bond's *Summer*, about people who live their lives against a

THEATER

background of conflict; with Frances Sternhagen, Caitlen Clarke, David Pierce, Tom Brennan. Thru 3/6; \$16-\$22. 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Ray Aranha's *Sons and Fathers of Sons* centers on the lives of a college student, a history professor, and the son of a Southern share-cropper as they become entwined; directed by Walter Dallas. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; \$10-\$12.50; thru 2/20. Theater Four, 424 W. 55th (246-8545).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio, Secreto Venganza*, Jose Ignacio Cabrujas's *El Dia Que Me Quieras*, in Spanish in repertory thru February; \$7-\$8. Call for times and dates. Gramercy Arts Theatre, 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *The Purrrfect Crime, Bargain for Murder, Murder One, and Revenge Is Sweet*. Mon.-Sat. at 8, Sun. at 3; \$6; thru February. Theater, 301 W. 55th (997-9582).

78TH ST. THEATRE LAB—Three one-acters by new playwrights in rotating rep. Sun.-Wed. thru 2/9, at 8:30. Oscar Brand stars in his own satirical revue, *It's a Jungle Out There*, directed by Penelope Hirsch. Thurs. & Fri. thru Feb., at 8:30; \$6. 236 W. 78th St. (595-0850).

SOHO REP—Fanshen, by David (Plenty) Hare, is about a small village caught in the upheaval of the Chinese Revolution; directed by Michael Bloom. Thru 2/20; \$8. 19 Mercer St. (925-2588).

THE TROUPE—Downstairs: Andy Milligan's *Sunsets*, about six souls' trips into the fourth dimension. Upstairs: Ward Morehouse III's *Sextet*, comedy set in a Bermuda hotel. Thurs.-Sat. at 8, Sun. at 3; \$5; thru 2/13. 335 W. 39th (244-9699).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler*, directed by Andres Castro. Fri.-Sun. at 8; \$5; thru 2/20; in rep with Chekhov's *Uncle Vanya*, thru 3/6. Theater, 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEHIND A MASK—A thriller written by Louisa May Alcott, adapted by Karen L. Lewis; directed by Amie Brockway. Thurs.-Sat. & Mon. at 8, Sat. & Sun. at 3; \$8; thru 2/28. Open Eye, 316 E. 88th (534-6909).

CANDIDA—G.B.S.'s drama about complications which ensue when an adolescent poet falls in love with a preacher's wife, starring Elissa Napolin, Robin Lawson, and James Mavor Morrell. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 2/13. Alvina Krause Theater, 306 W. 38th (564-3293).

THE CARPENTERS—Steve Tesich's play about the disintegration of an American family; directed by Cliff Goodwin. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 2/20. American Kaleidoscope, 5 W. 63rd (724-3080).

A DIFFERENT MOON—Ara Watson's play about a confrontation between a woman and her youthful lover, set in a 1951 Arkansas town; directed by Sam Blackwell. Thurs.-Sat. at 8, Sun. at 3 & 7:30; \$8; thru 2/27. WPA Theater, 138 Fifth Ave. (691-2274).

DOUBLE BILL—Harold Pinter's *Dwarfs* and *A Slight Ache*, both dealing with human relationships pushed too far; directed by Robert Anthony. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 2/13. Classic Theater, 114 W. 14th (673-1043).

ELEANOR—John Cameron's drama about an old woman with a strange delusion who tries to bring a couple together; directed by Rettura. Mon.-Fri. at 12:15 (bring lunch); \$2 (senior citizens admitted free). Quagh Theater, 108 W. 43rd (221-9088).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; \$6-\$7.50. Theater, 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; \$5. Truck and Warehouse Theater, 79 E. 4th (254-5060).

THE GENEVIEVE DUVALL AFFAIR—Ed Musto's play based on a love affair between a teacher and her 17-year-old male student; directed by Duane Fletcher. Sat.-Mon. at 8, Sun. at 3; \$4; thru 2/21. Main St. Theater, Roosevelt Island (take the tram from 59th St. & 2nd Ave.) (644-0126).

GETTING MAMA MARRIED—Stephen Levi's comedy about a stay-at-home middle-aged divorcee whose daughter is determined to bring a man back into her mother's life; directed by Emiliano Haro. Wed.-Fri. at 8, Sat. & Sun. at 2 & 7; \$10. Nat Home Theater, 440 W. 42nd St. (869-3981).

INROADS—Six short plays by Leonard Melfi, William Inge, and Tennessee Williams; directed by Richard Hoehler, and produced by The American Line. 2/9-13 at 8. 150 Mercer St. (924-0151).

LOOSE ENDS—Michael Weller's comedy-drama, directed by Larry Kirchgassner. Thurs.-Sat. at 8; \$5; 2/10-3/5. Pegasus Theater, 484 W. 43rd (695-5342).

LUMIERE—Don Marcus's play about the relationship between the painters Berthe Morisot and the Manet brothers; with Concetta Tomei, J. T. Walsh, and Warren Manzi; directed by Irene Lewis. Thurs.-Sat. at 8, Sun. at 3; \$8; from 2/10. Ark, 131 Spring St. (431-6285).

MAN OVERBOARD—Jerry Polner's comedy about love, friendship, and safe-boating in Pittsburgh; directed by Ronald Rosten. Wed.-Sat. at 8, Sun. at 3; \$8; thru 2/26. Sargent Theater, 314 W. 54th (279-4200).

THE MARRIAGE CONTRACT—Ephraim Kishon's play, in Yiddish, with music and lyrics by Shimon Cohen and Moshe Sacher, revolving around the search for a religious contract, which the in-laws of a groom-to-be have requested prior to the wedding; directed by Israel Beker. With Leon Liebgold, Ruth Kaminska, and Ibi Kaufman. Sat. at 8, Sun. at 2 & 5:30; \$6-\$10; thru 3/13. Folksbiene Playhouse, 123 E. 55th (755-2231).

MIRANDOLINA—Carlo Goldoni's comedy tells how a beautiful woman teaches a misogynist how to fall in love; directed by John Amaker. Thurs.-Sat. at 8, Sun. at 3; \$6; 2/10-3/6. Open Space, 133 Second Ave. (254-8630).

THE MODERN LADIES OF GUANABACOA—Eduardo Machado's play about the rise of a middle-class Cuban family during the late 20s and early 30s; directed by James Hammerstein. Tues.-Sat. at 8, Sun. at 2 & 7; \$10; thru 2/13. Ensemble Studio, 549 W. 52nd (247-4982).

MURDER AT THE VICARAGE—Agatha Christie's thriller, directed by Milad Ishak. Fri. & Sat. at 7:30; Sun. at 3; \$5; 2/11-3/13. AATC Theater, 931 First Ave. (530-2981).

A MURDER IS ANNOUNCED—Agatha Christie's crime drama, directed by Bob Del Pazzo, wherein what appears to be a practical joke turns out to be a well-executed murder. Thurs.-Sat. at 8, Sat. & Sun. at 3; \$6; thru 2/27. Apple Corps Theater, 601 W. 51st (664-0027).

OFF THE WALL—(Or, Did I Put My Foot in Your Mouth?) Musical comedy revue, political satire and improvisation. Tues. & Sun. at 7:30, \$3; 4th Wall Repertory. Truck & Warehouse, 79 E. 4th (254-5060).

OH, BABY—Musical comedy, by Joan and Seth Swirsky, about three couples who meet in childbirth classes. Thurs.-Sat. at 8, Sun. at 3; \$8; 2/14-3/12. Actor's Outlet, 120 W. 28th (869-3981).

OUR LORD OF LYNCHVILLE—Snoo Wilson's comedy about TV evangelism run amuck in America. With Megan Bagot and Leon Russom. \$8; thru 2/20. AMDA, 2109 Broadway (496-7833).

A POLITE CASE OF MURDER—Written and directed by Mike Rutenberg, play takes place in 1939 in a coastal area south of Cairo. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; Wed. at 3; \$10; 2/10-27. Theater Guinnevere, 15 W. 28th (869-3981).

THE SEARCH FOR LIFE ON EARTH—Walter Corwin's comedy about a woman's attempts to stave off disappointment in a man's world; directed by Linda Chapman. Thurs.-Sun. at 8; \$4; 2/10-27. Theater for the New City, 162 Second Ave. (254-1109).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; \$6, \$7. Shandol Theater, 137 W. 22nd (243-9504).

TALES FROM THE VERMONT WOODS—Sharon Linnea's play, directed by Robert Owens Scott. Thurs.-Sat. at 8, Sun. at 3; \$4; 2/10-27. Theater 22, 54 W. 22nd (254-6000).

TO HEAVEN IN A SWING—Katharine Houghton has written and stars in this play, based on the life of Louisa May Alcott, revealing many hidden aspects of that life. Thurs.-Sat. at 8, Sun. at 3; \$5; thru 2/26. American Theater of Actors, 314 W. 54th (581-3044).

WILL THE REAL SUPERMAN STAND UP—Eliot Taubenslag's play, together with *Wrestler*, by Michael Craite; both directed by Mark Lowell. 2/13 at 7, 2/14, 15, 21, 22 at 8; \$3. Jan Hus Theater, 351 E. 74th (666-3511).

THE WISE HAVE NOT SPOKEN—Paul Vincent Carroll's play about the essential conflict between the force of arms and intellect in our daily life. Thurs.-Sat. at 7:30, Sun. at 4; thru 2/20; \$6. 18th St. Playhouse, 145 W. 18th (924-0720).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. New York Magazine will be happy to advise you.

THE BEST MUSICAL REVUE. EVER!

"CHARMING & CLEVER"
—FRANK RICH, N.Y. TIMES

"JOYOUS"
—CURT DAVIS, N.Y. POST

"GLEEFUL & MERRY"
—JOHN SIMON, N.Y. MAGAZINE

"FAST & CRISP"
—DON NELSEN, DAILY NEWS

"BRIGHT"
—DENNIS CUNNINGHAM, WCBS-TV



THE MOST JOYOUS, SOPHISTICATED NIGHT ON THE TOWN. EVER!

UPSTAIRS AT O'NEALS' A Cabarevue.
Conceived and Directed by MARTIN CHARNIN
Tues. 8PM, Wed.-Sat. 8 & 10:30, Sun. at 3PM
O'Neals' 43rd St. between B'way & 6th Ave.
To reserve your table call 382-1614

COME TO R.J.'s FOR THE ORIGINAL RIB LOVER'S RIBS IN FOUR TANTALIZING STYLES!

Try Baby Backs, Oriental, Texas style or Beef Ribs as you like 'em.

RATED 'T' BY NEW YORK MAGAZINE

Take Out Sunday Brunch

R.J.'s R.I.B.B.O.
RESTAURANT SALOON

MADISON at 37th • 889-5553

Lello Ristorante

"A Fine Balance of Northern and Southern Italian Specialties... Polished and Sophisticated."
NY Times March 19, 1982, By Mimi Sheraton

Private Room For Parties

65 East 54th St., NYC • Tel. 751-1555

du midi

SUPERB
FRENCH
CUISINE

Delicate Wines & Provincial Specialties
Luncheon-Dinner-Continental Bar
In The Heart Of The Theatre District
PRE THEATRE DINNER 5 to 9 P.M. \$13.95
JEAN CLAUDE PUJOL, Owner • Closed Sun.
311 West 48 St. NYC-582-6689 or 974-9097

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

- BENNY ANDREWS**—Recent paintings and collages/25 years of drawings. Thru 3/3. Deutsch, 20 W. 57th (765-4722)/Glass, 315 Central Park W. (787-4704).
- ROBERT BARNES**—Rituals of European secret societies in large oils and pastels on masonite, thru 2/28. Frumkin, 50 W. 57th (757-6655).
- HELEN BERSHAD**—Large abstractions using scumbled colors, thru 2/26. Haber Theodore, 29 W. 57th (752-3338).
- ISABEL BISHOP**—Seven paintings and drawing studies done in the past five years, thru 2/26. Midtown, 11 E. 57th (758-1900).
- ILYA BOLOTOWSKY**—Paintings from the 50's/Final paintings. Thru 2/12. Washburn, 42 E. 57th/113 Greene (753-0546).
- STANLEY BOXER/LAWRENCE POONS**—Small scale paintings/New textured abstractions. Thru 2/26. Emmerich, 41 E. 57th (752-0124).
- WARREN BRANDT**—Lush studio still lifes and Mexican landscapes, thru 2/16. Fischbach, 29 W. 57th (759-2345).
- SARAH CANRIGHT**—Solid color lines against expressionistic markings on cut and fitted canvases, thru 2/23. Adler, 37 W. 57th (980-9696).
- MARC CHAGALL**—Lithos and oils, works on paper from 1952 to 1980, thru 2/22. Brewster, 41 W. 57th (980-1975).
- RAY CIARROCHI/JOE SHANNON**—Lush landscapes in pastel on paper/Lovers, discretions, and lies in oils. Thru 2/28. deNagy, 29 W. 57th (421-3780).
- THOMAS AQUINAS DALY**—Subtle, harmonious still lifes, landscapes, and wildlife in 60 watercolors, 2/9-3/1. Grand Central, 24 W. 57th (867-3344).
- LEAH K. FRIEDMAN**—Paintings, 2/12-3/19. Touchstone, 29 W. 57th (826-6111).
- JOHN GRILLO**—Nudes, thru 3/31. Lombard, 38 E. 57th (421-3494).
- THEOPHIL GROELL**—Cloistered landscapes, thru 2/26. Tatistcheff, 38 E. 57th (888-1599).
- DAVID HARE**—Stellar imagery in multi-panels, thru 2/19. Hamilton, 20 W. 57th (765-5915).
- JOHN HEIDUK**—Architectural drawings and fifteen illustrations for *Aesop's Fables*, 2/9-3/5. Protetch, 37 W. 57th (838-7436).
- JACOB LAWRENCE**—The builders theme in recent drawings, thru 2/24. Dintenfass, 50 W. 57th (581-2268).
- LOCKSPEISER**—Abstractions based on music, thru 2/19. Phoenix, 30 W. 57th (245-5095).
- LOUIS LOZOWICK**—Industry and the city in lithos of the 30's, 40's, thru 2/12. Summit, 101 W. 57th (586-6734).
- MICHAEL MALPASS**—Recent sculpture, thru 2/12. Zarre, 41 E. 57th (752-0498).
- ELISEO MATTIACCI**—Recent sculpture using microphones and film reels, thru 2/12. Iolas-Jackson, 52 E. 57th (755-6778).
- LOUISE NEVELSON**—New Cascades-Perpendiculars-Silence-Music, thru 2/19. Pace, 32 E. 57th (421-3292).
- BEN NORRIS**—Figures and landscapes reflected in water in new watercolors, thru 3/3. Sachs, 29 W. 57th (421-8686).
- THOMAS NOZKOWSKI**—Rich color, painterly abstractions, thru 2/12. Esman, 29 W. 57th (421-9490).
- RICHARD PITTS**—Pastoral scenes of Connecticut using broad planes of color, 2/9-3/5. Findlay, 41 E. 57th (486-7660).
- JUDY RIFKA**—Art and fashion in recent paintings, 2/12-3/12. Brooke Alexander, 20 W. 57th (757-3721).
- BERNARD SANDERS**—Realistic prints of the 30's, thru 2/19. Summers, 50 W. 57th (541-8334).
- WILLIAM SCHWEDLER**—Stylized, imagistic abstractions, non-objective constructions done in the 70's, thru 3/10. deNagy, 29 W. 57th (421-3780).

- RICHARD SERRA**—"Around The Corner," 1982, thru 2/12. BlumHelman, 20 W. 57th (245-2888).
- PHIL SIMS**—Black paintings, 2/9-3/5. Oscarsson Hood, 41 W. 57th (750-8640).
- HUNT SLONEM/JACK YOUNGERMAN**—Large scale narratives and floral tributes/Six prints based on Eastern meditational Mandala images. Thru 2/19. Rosenberg, 20 W. 57th (757-2700).
- RANDY STEVENS**—Bold, satirical pastels of art openings, Hollywood parties, thru 3/5. Kornblee, 20 W. 57th (586-1178).
- MARIANNE STIKAS**—Amphoras in a landscape, thru 2/12. Baskerville & Watson, 24 W. 57th (582-0058).
- CARL NICHOLAS TITOLO**—Small scale, mixed-media worlds, both real and imagined, thru 3/3. Dintenfass, 50 W. 57th (581-2268).
- NEIL WELLIVER**—Recent landscapes, thru 3/2. Marlborough, 40 W. 57th (541-4900).

Madison Avenue and Vicinity

- WILLIAM ANZALONE**—Figures in interiors, thru 2/26. Gimbel, 15 E. 49th (940-4176). Mon.-Sat. 10-6.
- J.L. BENEDIT**—New watercolors and objects, thru 2/27. CDS, 13 E. 75th (772-9555).
- REBECCA DAVENPORT**—Realist paintings, thru 2/28. Aberbach, 988 Madison (988-1100).
- PORFIRIO DIDONNA**—Oil on linen, charcoal on paper and watercolors, thru 2/26. Siegel, 29 E. 73rd (288-9200).
- FRIEDEL DZUBAS**—Recent paintings, thru 2/17. Knoedler, 19 E. 70th (794-0550).
- KENNETH FRAZIER**—45 impressionist portraits and landscapes, thru 3/3. Adler, 21 E. 67th (249-2450).
- ROBERT GOODALE/PHILIP SHERROD**—Paintings and collages/Expressionist portraits. Thru 2/28. Stone, 48 E. 86th (988-6870).
- OSCAR GUTMAN**—Mixed-media on paper by this Mexican artist, thru 3/4. Monsalve, 126 Fifth (675-8921).
- DEWITT HARDY**—Figures, landscapes, flowers, thru 2/23. Schoelkopf, 825 Madison (879-4638).
- KAWASE HASUI** (1883-1957)—Wood block landscapes, thru 2/26. Ronin, 605 Madison (688-0188).
- JAN HENLE**—Topographical film drawings, thru 2/12. Fourcade, 36 E. 75th (535-3980).
- LOIS LANE**—Recent work, thru 3/9. Willard, 29 E. 72nd (744-2925).
- JOHN LINNELL** (1792-1882)—100 oils, watercolors, and drawings by this Englishman, thru 2/26. Davis & Langdale, 746 Madison (861-2811).
- HELEN MEYROWITZ**—Drawings of female figures wrapped in sheets, thru 2/12. Payson Weisberg, 822 Madison (249-1666).
- JODY MUSSOFF/HELEN MIRANDA WILSON**—Drawings involving imaginary characters/Symbolic diary scenes. Thru 2/26. Knowlton, 19 E. 71st (794-9700).
- SUZANNE PINES**—Realist paintings and drawings, thru 2/19. Arman, 817 Madison (570-2700).
- DEREK REIST**—Paintings of the Upper East Side of New York City, 2/7-19. Madison 90, 1248 Madison (348-6528).
- KAY ROSEN/ROBERT SCHECTER**—A book/Sculpture. Thru 2/26. Urdang, 23 E. 74th (288-7004).
- EGON SCHIELE**—34 portraits by this Austrian expressionist, thru 2/12. Sabarsky, 987 Madison (628-6281).
- JOSEPH SOLMAN**—An expressionist New York of the 30's, thru 2/26. ACA, 21 E. 67th (628-2440).
- ANDREW STEVOVICH**—Intimate scenes with psychological implications, thru 2/17. Coe Kerr, 49 E. 82nd (628-1340). Mon.-Fri. 9-5, Sat. 10-5.
- BOB THOMPSON** (1937-1966)—Nudes, giant birds, demons in paintings and works on paper from the 60's, thru 2/28. Vanderwoude/Tananbaum, 24 E. 81st (879-8200).
- BRAM VAN VELDE**—Graphics, thru 2/12. Lefebvre, 47 E. 77th (744-3384).
- SALLE WERNER VAUGHN**—Abstractions using geometric and architectural elements, thru 3/5. Laboetie, 9 E. 82nd (535-4865).
- CATHARINE WARREN**—Patterned abstractions in acrylic and rice paper on canvas, thru 2/12. Acquavella, 18 E. 79th (734-6300).

- TIMOTHY WOODMAN**—New figurative reliefs/Posed and unposed photographic portraits by Callahan and Friedlander. Thru 2/12. Zabriskie, 724 Fifth (307-7430).

SoHo

- PAM AVRIL**—Large abstract landscapes, thru 2/26. Josef, 113 Prince (475-3837).
- GARY BANDY/JOHN SCOFIELD**—Gestural abstractions on shaped masonite/Maquettes, drawings, photos of "The Garden Wall Series." Thru 2/26. Marino, 489 Broome (431-7888).
- TERI BARTOL**—Overlapping and interweaving flowers and leaves, thru 2/9. Blue Mountain, 121 Wooster (226-9402).
- DIANNE BLELL/GERARD GAROUSTE/ROBERT LONGO**—Large Cibachrome prints influenced by mythology, art history/figurative and allegorical images/The urban environment in sculpture, drawings. Thru 2/26. Castelli, 420 W. Broadway (431-5160).
- CAROLYN BRADY**—Large watercolors of still-lives in interiors, thru 3/2. Hoffman, 429 W. Broadway (966-6676).
- DANIEL BUREN**—An architectural environment using a striped motif, thru 2/26. Weber, 142 Greene (966-6115).
- JOHN FORD**—Abstracted symbols of ancient cultures, thru 2/27. Jack, 138 Prince (966-4235).
- KATHRYN FREEMAN**—"Stages of Love," in egg tempera, 2/11-3/2. First Street, 386 W. Broadway (226-9011).
- GARY GODBEE**—Still landscapes in oil on paper, thru 2/13. Central Falls, 478 W. Broadway (475-3333).
- STANLEY KATZ/RUTH LULL**—"Boxes," 3-D collages/Magnifications of plants, food, stones. Thru 2/20. Pleiades, 164 Mercer (226-9093). Tues.-Sun. 11-6.
- CRAIG LANGAGER**—Animal themes in mixed-media sculpture, thru 2/26. Caldwell, 383 W. Broadway (966-6500).
- GAIL LE BOFF/SUSAN ROECKER**—Manipulated color photos/Drawings of reinterpreted landscapes. Thru 2/16. Soho 20, 469 Broome (226-4167).
- JOHN LEES**—Geometric formations in a landscape, thru 2/26. Thorp, 419 W. Broadway (431-6880).
- ROBERT LONGO**—Large-scale reliefs and drawings, thru 3/5. Metro Pictures, 169 Mercer (925-8335).
- STEPHEN LORBER**—New work, thru 3/2. Milliken, 98 Prince (966-7800).
- SAM MESSER**—Oils, drawings, etchings, all semi-abstract, 2/10-3/10. Twining, 33 Bleeker (674-2070).
- HEDY O'BEIL**—Objects and Things, thru 2/19. Ingber, 460 W. Broadway (674-0101).
- TIM POLLOCK**—Rough granite fragments, boulders in geometrical constructions, thru 2/19. 14 Sculptors, 164 Mercer (966-5790).
- JOYCE ROBINS**—Cast and welded bronze sculpture, 2/8-26. 55 Mercer (226-8513).
- K. SAKAI**—Recent textural drawings, 2/12-3/16. Inroads, 150 Mercer (226-6622).
- TANIA** (1924-1982)—Collages, thru 2/26. Buecker & Harpsichords, 465 W. Broadway (260-3480).
- ALEXANDER LUKE WALLACE**—A large landscape with figures and dogs, 2/11-3/2. Prince Street, 121 Wooster (226-9402).
- MARY WARNER**—Animals and humans in paintings and pastels, thru 2/26. Meisel, 141 Prince (677-1340).

Other

- ISABEL BISHOP**—Genre paintings, drawings, and prints, thru 4/3. Wave Hill, 675 W. 252nd (549-2055).
- ANTOINE DESJARDINS**—Drawings, wall pieces, sculpture dealing with volumes in space, 2/9-25. Maison Francaise, Columbia University East Hall Lounge, Broadway at 116th (280-4482). Mon.-Fri. 1-5.
- TOM FEELINGS**—Black women from Africa, South America, and the United States, thru 3/4. Henry Street Settlement, 466 Grand (598-0400).
- MICHAEL HEIZER**—Mineralized pigment on raw canvas done in 1967, thru 2/19. Oil & Steel, 157 Chambers (964-1567).

EVA HESSE—92 drawings from 1966 to 1970 and six mixed-media sculptures, thru 2/19. Grey, NYU, 33 Washington Pl. (598-7603). Tues., Thurs. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5.

CARTER HODGKIN—Layering of primitive patterning, High Tech circuitry, thru 2/26. Nature Morte, 204 E. 10th (420-9544).

DAVID MACAULAY—Pen and ink drawings for Cathedral, City, Castle, thru 2/26. Spaced, 165 W. 72nd (787-6350).

DOUGLAS MAZONOWICZ—Central Sahara rock art transcripts, thru 3/1. Prehistoric Art, 220 Fifth (689-7518).

HOWARD MCCAULEY—A large scale steel sculpture, thru 2/28. 26 Federal Plaza, lobby (264-9290). Mon.-Fri. 9-5:30.

HOWARDENA PINDELL—Memory series in works on paper and canvas based on Japan, thru 2/19. A.I.R., 63 Crosby (966-0799).

LOWELL REILAND—Metal and asphalt sculpture, thru 2/25. Condoso/Lawler, 119 W. 25th (741-2377).

ANN SPERRY—"Winter Garden," 148 welded and painted steel elements, thru 2/15. 120 Broadway (269-0320). Mon.-Fri. 8-6.

SERGE SPITZER—Large scale drawings, thru 3/9. Brandt, 45 Bond (475-2224).

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Ten emerging artists including Awalt, Horii, Oberst, Stoll, thru 2/19.

DONSON—38 E. 57th (355-6970). Altdorfer, Pissarro, Rembrandt, and other Old Master prints, thru 2/28.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). 20th century folk painters including Grandma Moses, Levin, Litwak, Robertson, thru 3/12.

GALLERI BELLMAN—41 E. 57th (486-7944). 100 paintings and graphics by the German Expressionists, thru 2/19.

HANKOOK—50 W. 57th (581-5159). Mon.-Sat. 10:30-6. Aerial views of craters by Florian, fields of vaporous color by Greenblatt, five others, thru 2/14.

HEIDENBERG—50 W. 57th (586-3808). Botero, Natkin, Signac, Vuillard, thru 2/19.

JACOBSON/HOCHMAN—24 W. 57th (581-8346). Print editions by American and British artists, thru 3/5.

JANIS—110 W. 57th (586-0110). Monochromatic image abstractions by Hafif, Marioni, Ryman, Sims, 2/10-3/5.

MARKEL—50 W. 57th (581-1909). Constructions of wood and masonite by Bain, Pittman, thru 2/26.

PORTNOY—56 W. 57th (757-0461). Ceramics and glass made in the 70's, thru 3/1. Afro American quilts; thru 3/1.

Madison Avenue and Vicinity

FORUM—1018 Madison (772-7666). Gillespie, Levine, Robb, Weber, thru 2/26.

GIBSON—205 E. 78th (772-2332). Extended drawings by Oppenheim, Serra, thru 2/12.

GOETHE HOUSE—1014 Fifth (744-9899). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5. Two centuries of Berlin KPM porcelain, thru 2/19.

GOLDSCHMIDT—1117 Madison (879-0070). 54 drawings from four centuries including Domenichino, Duban, Vuillard, thru 2/12.

HELLER—965 Madison (988-7116). Cast, cut, and blasted glass sculpture, thru 2/26.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28.

PERLS—1016 Madison (472-3200). Bronze nymphs by Maillol, a 1909 Utrillo, plus Dufy, Miro, Soutine, thru 2/15.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2860). 500 original illustrations done for editorials and books, thru 3/2.

SPANIERMAN—50 E. 78th (879-7085). 19th century American still life and genre by Brown, Johnson, thru 3/12.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. Unprotected landmark buildings in the Bronx, Brooklyn, Queens, Staten Island plus the proposed conversion of W. 27th Street by Sartogo and Schwarting, thru 2/19.

Soho

AICH—386 W. Broadway (226-7433). Modern Native American abstractions, thru 3/18.

CENTER FOR BOOK ARTS—15 Bleeker

(460-9768). Progressive and regressive bookworks, thru 2/25.

COOPER—155 Wooster (674-0766). Johns, Mangold, Marden, Rothenberg, thru 2/23.

ENO—101 Wooster (226-5342). Brandford, Glaussauer, Herstein, Swales, thru 3/3.

FELDMAN—31 Mercer (226-3232). Surveillance, prophecy, computers, nightmares, thru 2/15.

HELLER—71 Greene (966-5948). Wed.-Sun. 11-6. Czech glass, 2/9-27.

HENOCH—80 Wooster (966-0303). Bidner, Reboli, Spring, thru 2/28.

HUTCHINSON—138 Greene (966-3066). "Paint as Image," by Berthot, Klein, Marden, Resnick, Ryman, thru 2/19.

SHAFRAZI—163 Mercer (925-8732). "Champions," Ahearn, Basquiat, Cutrone, Scharf, thru 2/19.

SOHO CENTER—114 Prince (226-1995). Drummond, Hancher, others, 2/9-3/5.

VISUAL ARTS—137 Wooster (598-0221). Redefined sheep by Dembar, penetrated masks by Sipser, drawings by Surprenant, plus prints by four, 2/11-3/13.

Other

ALAN—1568 Second (744-4070). American Hudson River School, Tonalists and Impressionists including Bricher, Crane, Wyant, thru 3/2.

ARTISTS SPACE—105 Hudson (226-3970). "Dark Rooms," five slide installations, thru 2/19.

CLAYWORKS—4 Great Jones (673-7493). Clay works by Bradley, Reginato, thru 2/12.

ELEMENTS—90 Hudson (226-5910). Large scale clay works for public spaces, thru 2/12.

F.I.T.—27th and Seventh (760-7614). Tues. 10-9p.m., Wed.-Sat. 10-5. "The Undercover Story," intimate apparel from the 1780's to the present, thru 5/7.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian, Micronesian collections, thru 4/30.

PRATT—160 Lexington (636-3517). Contemporary "exceptions," including Amat, Crile, Wilke, thru 2/19.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 1-6. The 60's in painting, sculpture, video, film, music, photography, fashion, thru 3/13.

SARAH LAWRENCE COLLEGE—Bronxville (914-337-0700). The United States of the Arts: the contribution of the Arts Council, 1963-83, thru 3/13.

SURROGATE'S COURT—31 Chambers (566-0598). Mon.-Fri. 9-5. La Guardia: A Great Mayor of A Great City, thru 3/31.

Photography

ABRAHAM GOODMAN HOUSE—129 W. 67th. Mon.-Thurs. 12-6, Fri. 12-4, Sun. 11-1. Images of Jewish Life by the photography workshop of the Martin Steinberg Center, thru 2/23.

ROGI ANDRÉ—Portraits of Bonnard, Braque, Cotteau, Collette, Matisse, 2/8-3/25. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

GORDON BAER—Post-war Vietnam veterans in black and white, thru 2/26. Nikon House, 620 Fifth (586-3907).

LEWIS BALTZ—San Quentin Point, 1982, thru 2/26. Castelli, 4 E. 77th (288-3202).

BASEMENT—22 Catherine (732-0770). Wed.-Sat. 1-5. Journeys to China from three points of view, thru 2/12.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5. American photography including Stieglitz, Steichen, Weston, White plus Abbott, Caponigro, Uelsmann, thru 3/11.

SONJA BULLATY/ANGELO LOMELO—Windows by this husband and wife, thru 2/19. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

CITY—2 Columbus Circle (974-1150). Nighttime New York City, 1930 to 1982 by Abbott, Davidson, Feininger, Frank, Weegee, thru 2/16. Mon.-Fri. 10-5:30.

LUCIANO FRANCHI DE ALFARO III—20" x 24" polaroids, thru 2/26. Samuel, 795 Broadway (477-3839). Wed.-Sat. 11-6.

SULAIMAN ELLISON—African life, thru 2/27. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10 p.m.

DAVID FINN—The sculptures of Cellini at close range, thru 2/19. Crispo, 41 E. 57th (758-9190).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Scandinavia including portrait of Edvard Munch, Lapland, Arctic explorers, contemporary images, thru 2/27.



Our Sunday Brunch Buffet is a legend in its time: 11:30 to 3:00.

Next Sunday, experience the legendary sumptuous Sunday Brunch Buffet at the Hotel Intercontinental New York. Bring will power. There are over 100 hot and cold dishes. Omelettes made to order before your very eyes. Live piano music. For reservations, call 755-5900. 111 E. 48th St., east of Park Ave.

HOTEL INTER-CONTINENTAL NEW YORK

Ruggero's

*In the heart of Little Italy
Strolling Guitar
Italian-Continental Cuisine
194 Grand St., N.Y., N.Y.
925-1340 Valet Parking*

Le Manoir The Elegant Bistro

120 E 56th St

753-1447



RIKYU

Japanese Seafood

TATAMI ROOMS • SUSHI BAR

210 COLUMBUS AVENUE

利久

(bet 69th & 70th St.)
2 Bkts. Lincoln Center

799-7847
799-7922

CAMELBACK

Camelback & Central

2nd Ave. at
73rd St.
N.Y.C.
249-8380

Dish of Salt



CANTONESE CUISINE IN THE THEATER DISTRICT
133 WEST 47TH STREET (BETWEEN 6TH AND 7TH AVENUES)
RESERVATIONS: 921-4242



President Reagan and U.S. Senator D'Amato lunching at Angelo's, attended to by owners Gino and Giovanni.

The best Italian Restaurant in New York City is in Little Italy.

Angelo's

146 Mulberry Street
Reservations: WO 6-1277

★★★ N.Y. TIMES
"One of the Best Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails

OUR TWO LOCATIONS:

226 Thompson St
(in Greenwich Village)
475-9891

82 Beaver St.
Bet. Hanover & Pearl Sts
Free Parking
Flamenco Show
344-5228 • Fri. at 9,
Sat. 8 & 10 PM

Rincon De España

SEVEN SEAS
167-03 UNION TPKE., FLUSHING, N.Y.

CHINESE • POLYNESIAN CUISINE

Luncheon • Cocktails • Dinner

Take Out Orders

Open 7 Days • Tel: 969-7070

Major Credit Cards • Party Facilities

Best steaks
and prime ribs in town.

Spindletop
RESTAURANT

Open for Lunch, Cocktails,
Dinner and Late Snacks
7 days a week till 1 a.m.
Piano entertainment nightly

254 W. 47th St. • 245-7326

Theatre groups • Private dining rooms
Private Parties from 10 to 300
30 Years in Theatre District

Il Merestrello
"CUISINE & SERVICE ABSOLUTELY
TOP-DRAWER."

Gourmet, Jay Jacobs. Dec. 1981

Lunch & Dinner

American Express & Diner's Club

14 East 52nd St., N.Y.C. (Bet. 5th & Madison)
Telephone 421-7588

Le Chantilly
Restaurant Français
LUNCHEON DINNER

Most major credit cards • Closed Sundays
106 East 57th Street/751-2931

ART

MARVIN LAZARUS—Artists from the 50's including the Abstract Expressionists, 2/8-3/5. Pearl, 38 E. 57th (838-6310).

LEDEL—168 Mercer (966-7659). Forms of Western landscape by Skoff, color by Kippen, Sager, thru 3/5.

OLIVIA PARKER—New work, thru 3/11. Pfeifer, 825 Madison (737-2055).

PHOTO CENTER—NYU, 721 Broadway (598-3939). The Witkin collections including Carjat, Cunningham, Smith, Strand, Talbot, thru 2/24.

PRAKAPAS—19 E. 71st (737-6066). Constructivism and photography including Albers, Moholy-Nagy, Rodchenko, Veronesi, thru 2/12.

SOHO PHOTO—15 White (226-4265). Nudes by Schoichet, plus members, thru 3/4.

EMILE TOENFELD—Transformations of reality, thru 2/12. Janapa, 303 W. 13th (741-3214). Wed.-Sat. 12-5, 7-9 p.m.

JAMES VAN DER ZEE—Harlem for over fifty years, thru 2/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

MINOR WHITE—50 vintage prints from 1947 to 1975, thru 3/5. Photocollect, 740 W. End Avenue (222-7381).

LEROY WOODSON, JR.—Iraq, Nigeria, Jamaica, Warhol, and John Lennon, thru 2/23. Rosenberg, 115 Wooster (431-4838).

TAD YAMASHIRO—Trees, bark, waterfalling, thru 2/27. Midtown Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8; Fri. 12-4.

LEON C. YOST—Paired photos of wilderness landscapes and early North American petroglyphs, thru 2/20.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. \$1.50; children & seniors 75 cents. Glen Lukens: Pioneer of the Vessel Aesthetic: 26 works in clay and glass; thru 4/3. Czechoslovakian Glass: Seven Masters; thru 5/29. Selections from the Permanent Collection; thru 4/3. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning; 2/11-6/3.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. Arthur Ross Hall of Meteorites. North American Indians. Star Gods of the Ancient Americas; thru 3/27. Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15. Deep Ocean Photography; thru 5/15. New Frontier of Life; thru 5/15.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. \$2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. The Silk Route and the Diamond Path; thru 4/3.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood. The Genius of Charles James; thru 2/13. Harold Kohen: Computer Generated Drawings; thru 3/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$2; free Tues. after 5. American Picture Palaces; thru 2/27. Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17. Designed for Theater; thru 5/1. Carnegie Mansion 'Embellishments'; 2/8-5/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1; students & seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave. at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. \$2.50; students and seniors \$1.50. (Free Tues. 5-8). Permanent Collection Gallery: 60 Works: The Peggy Guggenheim Collection; thru 3/13. American Sculpture from the Permanent Collection; thru 3/13. Modern Masters. Yves Tanguy: A Retrospective; thru 2/27. An Homage to Joan Miró at Ninety; thru 2/27.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. \$2; children \$1; seniors suggested donation. Israel in Antiquity. A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29. Frank Stella: Polish Wooden Synagogues, Constructions from the 1970's.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution \$4; children & seniors \$2. Sackler Gallery for Assyrian

Art; sculpture, ivory, stone reliefs. American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. André Meyer Galleries for 19th-century art. Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. The new Michael C. Rockefeller Wing: Primitive Art. Sculpture: New Acquisitions. Works of Art in Glass. Rodin's Gates of Hell; thru 3/6. The Celestial Pen: Islamic Calligraphy; thru 7/3. Installation of the Pulpit by Karl Bitter. The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. Frank Lloyd Wright at the Metropolitan Museum; thru 2/27. La Belle Époque; thru 9/4. The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$2 suggested donation. Symbolic Animals, Monsters, and Demons in Antiquity and the Middle Ages; 2/9-4/10. Johannes Brahms: Manuscripts; 2/9-4/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10. The Gilded Age in Dolls; thru 3/6. Currier & Ives, Sail and Steam; thru 5/1.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. \$3, children and seniors \$1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. Louise Bourgeois; thru 2/8. Three New Skyscrapers; thru 3/29.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$1.50. Italian Still-Life Painting from Three Centuries; thru 3/20.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31. A Heritage to Remember: The Black Experience in New York; thru 2/27. A Celebration: American Painting, Genre Art, and Drawing; thru 6/5. George Washington in New York State: A Revolutionary War and the Presidency; from 2/11.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28. FDR and the Arts: The WPA Projects; thru 3/30. Blake to Beardsley: English Illustrated Books of the 19th Century; thru 3/2. Through the Eyes of a Teacher; thru 3/2. Library at Lincoln Center, 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theater Art of Karl Amend; thru 2/26.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. Annual Furied Exhibition; thru 3/27. Helene Brandt: Sculpture and Painted Wall Constructions; thru 3/27. Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1. The World of Japanese Theater; thru 4/17.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. \$2.50, seniors \$1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. Calder's Circus. Ellsworth Kelly: Sculpture; thru 2/27. Frank Stella: Prints 1967-1982; thru 3/13. The Eight; thru 3/20.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 2/23. East, 219 E. 67th St. (570-4141). 2/8 at 10: Furniture, Paintings, and Decorations. On view from 2/4.

DOYLE—175 E. 87th St. (427-2730). 2/9 at 10: Fine English and Continental Furniture, and Decorations: featuring French Provincial, Empire, and English Regency Furniture, Paintings, Silver, Porcelain, and Rugs. On view from 2/5.

PHILLIPS—406 E. 79th St. (570-4830). 2/8 at 1: Fine Antique and Modern Jewelry, and Furs. On view from 2/5. 2/10 at 11: Art Nouveau, Art Deco, and Silver. On view from 2/5.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 2/8 at 10:15 & 2, 2/9 at 2: Sotheby's Arcade Auctions. On view from 2/3. 2/12 at 2: Fine Oriental Rugs and Carpets. On view from 2/5.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, February 7

ROYAL SWEDISH CHAMBER ORCHESTRA—(N.Y. debut), Mats Liljefors conductor; flutist Andras Adorjan. Bartók's Hungarian Folk Dances; Atterberg's Suite for Violin, Viola, and Strings; Mercadante's Flute Concerto in C; Bach's Flute Concerto in b, BWV 1056; Shostakovich's *Sinfonietta*. Carnegie Hall at 8. \$6-\$12.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest violinist Elmar Oliveira. Dohnányi's Serenade in C for String Trio, Op. 10; Beethoven's Sonata in G for Violin and Piano, Op. 96; Glazunov's String Quintet in A, Op. 39. Alice Tully Hall at 7:30. \$12.

NEW YORK TRUMPET ENSEMBLE, with trombonist David Langlitz; trumpeter Edward Carroll. Works by Altenburg, Fux, Biber, Speer. Carnegie Recital Hall at 8. \$5.

ELIZA GARTH, pianist, with Harvey Sollberger, Cyrus Stevens, Carolyn Sebron, Armand Ambrosini. Music by Berg. Merkin Concert Hall at 8. \$6.

TRIBUTE TO EUBIE BLAKE: Billy Taylor, Dick Hyman, Alberta Hunter, others. St. Peter's Church, Lexington Ave. and 54th St. (935-2200). Continuous from midnight, 2/6, to midnight tonight. Free.

MENUDO—Group from Latin America. Madison Square Garden at 7:30. \$12.50-\$15.

DULCINEA TRIO—Music of Canteloube, Ravel, Stravinsky, Britten, Martin. YWCA, 53rd St. and Lexington Ave. (755-4500), at 7:30. \$5.

BILLY TAYLOR TRIO—Jazz. A concert in honor of Eubie Blake's 100th birthday. New School Auditorium, 66 W. 12th St. (741-5690), at 6. \$6.

SENNAM QUARTET—Dvorak's Quartet No. 4 in C, Op. 61. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MANNES CONTEMPORARY ENSEMBLE, Madeleine Shapiro director. Mannes College of Music Recital Hall, 157 E. 74th St. (737-0700), at 8. Free.

MANHATTAN SYMPHONY ORCHESTRA, C. William Harwood conductor; pianist Joseph Ben-Nun. Music of Schuman, Bartók, Berlioz. Manhattan School of Music, Borden Auditorium, Broadway at 122nd St. (749-2802), at 8. Free.

AMARYLLIS TRIO—Lincoln Center Library at 4. Free.

Tuesday, February 8

NEW YORK PHILHARMONIC, Zubin Mehta conductor. Debussy's *Prelude to the Afternoon of a Faun*; Wagner's *Siegfried Idyll* and *Tannhäuser Overture*; Mozart's Symphony No. 38, "Prague"; Ravel's *Daphnis and Chloe*, Suite No. 2. Avery Fisher Hall at 7:30. \$6-\$22.

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; pianist Claudio Arrau. Beethoven's Piano Concerto No. 4; Prokofiev's *Romeo and Juliet* Suites. Carnegie Hall at 8. Sold out.

CHAMBER MUSIC SOCIETY—See 2/7.

GROUP FOR CONTEMPORARY MUSIC, with pianist Lukas Foss, the American Brass Quintet, alto saxophonist Paul Cohen, timpanist Joseph Passaro, soprano Nancy Bergman, narrator Charles Wuorinen, violinist Benjamin Hudson, violist Louise Schulman, cellist Fred Sherry. Works by Roussakis, Chance, Foss (N.Y. premiere), Berio, Druckman. 92nd Street Y at 8. \$4-\$7.

RAPHAEL TRIO—Trios of Brahms, Dvorak, Mendelssohn. Carnegie Recital Hall at 8. \$8.

ALLAN VOGEL, oboist, with harpsichordist Paul Jordan. Music of Telemann, Tomkins, Bach, Saint-Saëns. Merkin Concert Hall at 2. \$4.50.

STANLEY YERLOW, pianist. Works of Haydn, Mozart, Beethoven, Brahms, Chopin, Liszt. Merkin Concert Hall at 8. \$6.50.

GARRICK OHLSSON, pianist/**JULIUS HEGYI**, violinist. Three sonatas for violin and piano by Brahms. Elisabeth Irwin High School, 40 Charlton St. (477-5316), at 8. Benefit for Little Red Schoolhouse. \$50, includes champagne reception.

AURORA, a baroque ensemble, with Jeffrey Dooley, countertenor. Arias and cantatas of Vivaldi, Handel, Monteverdi; instrumental music of Couperin, Frescobaldi, LeClaire. St. Joseph's Church, Sixth Ave. at Washington Pl. (874-4922), at 8. \$6.

HARRY HUFF, organist. Music of Bach, Widor, Hampton. Trinity Church, Broadway at Wall St., at 12:45. Free.

DANIEL PONCE AND JAZZBATA—Latin jazz. Soundscape, 500 W. 52nd St. (242-3374), at 9. \$7.

ELLIOT SHARP/Z'EV—The former plays experimental jazz-rock; the latter, percussive music combined with performance. 133 Bowery, at Grand St. (431-8602), at 8:30. \$4.

JUNKO OTO, violinist. Lincoln Center Library at 4. Free.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. \$3.

Wednesday, February 9

GUARNERI QUARTET, with pianist Peter Serkin. Brahms's Piano Quartet in c, Op. 60; Stravinsky's Concertino for String Quartet (1920); Puccini's *Crisantemi*; Wolf's *Italian Serenade*; Brahms's Piano Quartet in g, Op. 25. Alice Tully at 8. Sold out.

CLEVELAND QUARTET, with pianist Yefim Bronfman. Dvorak's American Quartet, Piano Quintet in A, and *Cypresses* (12 songs arranged for string quartet). Carnegie Hall at 8. \$6-\$12.50.

LYNN CHANG, violinist, with pianist Christopher O'Riley, cellist Ronald Thomas. Dvorak's Sonatina in G; Webern's Four Pieces; Ravel's Duo for Violin and Cello; Beethoven's Sonata in A, "Kreutzer." 92nd Street Y at 8. \$5, \$7.

LARYSSA KRUPA, pianist. Works of Beethoven, Rachmaninoff, Ravel, Liszt. Carnegie Recital Hall at 8. \$6.

RALPH EVANS, violinist/**PHILIP EVANS**, pianist. Sonatas for violin and piano by Beethoven, Brahms, Bartók. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

PAUL NEUBAUER, violist, with pianist Margo Garrett. Music of Brahms, Mendelssohn, Corelli, Enesco, Hubay, Tchaikovsky. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. \$6.

MUSIC AS FUN—Members of the Manhattan School of Music faculty. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 12:45. Free.

JOY IN SINGING—Winifred Cecil, conductor. Lincoln Center Library at 5:30. Free.

SAUD—Jazz. Harlem State Office Building, 163 W. 125th St., at 12 noon. Free.

ELLIOT SHARP/Z'EV—See 2/8.

ELIZABETH HODES, soprano/**ROBERT KOPELSON**, pianist, with a chamber orchestra in a "vocal theater performance." Purcell, Handel, Bach. Interchurch Center Chapel, 475 Riverside Dr., at noon. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

ANDREW PHILLIPS—Caribbean rhythms. Albee Square Mall, DeKalb Ave. and Fulton St., Brooklyn (522-2201), at 12:30. Free.

Thursday, February 10

NEW YORK PHILHARMONIC, Zubin Mehta conducting; soprano Hildegard Behrens. Wagner's *Tannhäuser Overture*; *Siegfried Idyll*; "Elsa's Dream" from *Lohengrin*; "Dich, teure halle" from *Tannhäuser*; "Wesendonck" Songs; Prelude to Act III, "Dance of the Apprentices," and "Entrance of the Mastersingers" from *Die Meistersinger*. Avery Fisher Hall at 8. \$6-\$22. Note: open rehearsal of this program Thurs. at 9:45 a.m.; \$3.

GUARNERI QUARTET—See 2/9.

OMEGA ENSEMBLE—Works of Mendelssohn, Brahms, Ben Johnston. Merkin Concert Hall at 8. \$6.

TRIO DI MILANO—Beethoven's Trio in G, Op. 1, No. 2; "Ich bin der Schneider Kakadu" Variations; Trio in E-flat, Op. 70, No. 2. Metropolitan Museum at 8. \$8.

MARY O'HARA, Irish harpist-singer. Carnegie Hall at 8. \$8-\$15.

ANNA BARTOS, soprano/**JAMES BAIRD**, classical guitarist. Monteverdi, Granados, Torroba others. St. John the Evangelist Church, First Ave. at 55th St., at 8. \$8, with reception following.

CONSTANTINE CASSOLAS, tenor, with pianist Fritz Jahoda. Schubert's "Die Schöne Müllerin." Christ and St. Stephen's Church. 120 W. 69th St. (582-5795), at 8. \$5 contribution.

GEORGE STAUFFER, organist. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

STEVEN ROANE QUINTET, jazz. Citicorp Market at 6. Free.

FIRST AVENUE—Ensemble, with percussion, synthesizers, oboe, and voice. Avant-garde works. Atlantic Gallery, 458 W. Broadway, at 9. \$3.

HABANA SINGS—An anthology of Cuban vocal music, from the 18th century to present times. Gramercy Arts Theatre, 138 E. 27th St. (889-2850), at 12 noon. \$10.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven's String Trio in E flat, Op. 3; Bax's Viola Sonata; Fauré's Piano Quartet in g. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. \$6.

Friday, February 11

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Ju Hee Suh. Wagner's *Siegfried Idyll*; Mendelssohn's Piano Concerto No. 1; Brahms's Symphony No. 1. Avery Fisher Hall at 8. \$6-\$22.

MINNESOTA ORCHESTRA, Neville Marriner conductor; pianist Radu Lupu. Barber's *Medea's Dance of Vengeance*; Mozart's Piano Concerto No. 18, K. 456; Brahms's Symphony No. 2. Carnegie Hall at 8. \$10-\$17.50.

BEAUX ARTS TRIO—Mozart's Trio in E, K. 542; Ravel's Trio in a; Beethoven's Trio in D, "Ghost." Metropolitan Museum at 8. \$12.

KENNETH COOPER, harpsichordist/**ELAINE COMPARONE**, harpsichordist; others. Works by J.S. and W.F. Bach. St. Joseph's Church. 371 Sixth Ave. at Washington Pl. (666-9427), at 8:30. \$8.

JEFFREY VAN, guitarist. CAMI Hall, 165 W. 57th St. (757-3255), at 8. \$5.

NANA VASCONCELOS AND THE NEW YORK SAMBA BAND—Brazilian music. Center for Inter-American Relations, Park Ave. at 68th St. (249-8950), at 8. \$9.

CHRIS COSBEY, drummer-composer. New solo and ensemble works. Process Studio Theatre, 257 Church St. (226-1124), at 8:30. \$5.

MARCO DE WAART, guitarist. Music of Villa-Lobos, Rodrigo, Albeniz, Barrios. Marymount Manhattan College, 221 E. 71st St. (472-3800), at 6. Free.

AKIO SUZUKI, "sound sculptor and instrument inventor," with Sound Work, an experimental program. Japan House, 333 E. 47th St. (752-3015), at 8. \$7.50.

MUSIC & DANCE

MAX ROACH, jazz percussionist. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. Free.

JUILLIARD CHAMBER MUSIC—Beethoven's Trio in c, Op. 1, No. 3; Persichetti's Serenade No. 6; Mendelssohn's String Quartet in e, Op. 44, No. 2. Alice Tully Hall at 8. Free.

PANDEAN WIND PLAYERS—Lincoln Center Library at 4. Free.

DICK SUDHALTER, cornetist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. \$4.

JOHN EVANS, pianist. Church of the Covenant, 310 E. 42nd St. (697-3185), at 12:15. Free.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; soprano Joanna Simon. "Wagner and His Legacy," Wagner's *Die Meistersinger*, excerpts, and Symphony in C; Mahler's *Kindertotenlieder*; Strauss's *Don Juan*. BAM at 8. \$6-\$12.50.

RANDALL REID-SMITH, tenor. Works by Handel, Tosti, Duparc, Hahn, Jordan, McArthur. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing, Queens (359-1553), at 8. \$3 donation.

TOBY FAGENSON, guitarist. Traditional and original folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. \$2.50.

Saturday, February 12

CLAUDE FRANK, pianist. Schubert, Beethoven, Schumann, Debussy, Ginastera, Liszt. 92nd Street Y at 8. \$9-\$12.

NEW YORK PHILHARMONIC—See 2/10.

BALALAIKA SYMPHONIC ORCHESTRA, Alexander Kutin conductor. Russian music, song, and dance. Alice Tully Hall at 7:30. \$6, \$8.

GREGG SMITH SINGERS—"Odyssey in Sound," tribute to William Schuman. Schuman's *Esses* and *Perceptions* (first NYC performances); works by Houskom, Silver, Riley (also NYC premieres), and others by Brahms, Rautavaara, Billings, Edlund. St. Peter's Church, Lexington Ave. and 54th St. at 8:30. \$8.

ROSALIND REES, soprano/**NED ROREM**, composer-pianist. Works by Rorem, Schuman, Ives. St. Peter's Church, Lexington Ave. at 54th St. (490-0892), at 5. \$5.

ENRIQUE GRAF, pianist. Music of J.S. Bach, Mussorgsky, Beethoven. Carnegie Recital Hall at 5:30. \$5.

JUNKO OTO, violinist. Carnegie Recital Hall at 8:30.

TRIO CASSATT, a string trio. Works by Beethoven, Hindemith, Taneiev. Merkin Concert Hall at 8. \$6.

HABANA SINGS—At 8. See 2/10.

WORLD SAXOPHONE QUARTET—Jazz. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. \$5.

ROGER ROSEN/LAURA BURNS—Folk music. People's Voice Cafe, 388 W. Broadway (852-7559), at 8. \$4.

KEVIN BURKE & MICHAEL O'DOMHNAILL—Traditional music of Ireland. Alternative Museum, 17 White St. (966-4444), at 8. \$7.

MICHAEL CARVIN—Jazz. Soundscape, 500 W. 52nd St. (242-3374), at 9. \$7.

AKIO SUZUKI—See 2/11.

KENNETH COOPER/ELAINE COMPARONE—At St. Michael's Church, 225 W. 99th St. (666-9427). See 2/11 for other details.

BROSS TOWNSEND TRIO, with vocalist Tom Briggs. Jazz. Citicorp Market at 8. Free.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA—See 2/11.

AMERICAN BRASS QUINTET—Bach, Bertalli, Foster. Queens College Golden Center, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. \$5-\$7.

Sunday, February 13

BRANDENBURG ENSEMBLE, Alexander Schneider conductor. Works by Handel, Telemann, Bach, Vivaldi. Avery Fisher Hall at 3. Sold out.

BEAUX ARTS TRIO—Haydn's Trio in A, H.XV, No. 18; Schumann's Trio No. 2; Brahms's Trio in B, Op. 8. Alice Tully Hall at 3. \$11.

MARILYN HORNE, mezzo-soprano, with pianist Martin Katz. Songs by Beethoven, Schumann, Brahms, Schubert, Strauss. Alice Tully Hall at 8. \$15.

AMERICAN SYMPHONY ORCHESTRA/OPERA EBONY, Everett Lee director. Celebration of Black History Month, with Alpha Floyd, Joyce Mathis, Joy Simpson, Michael Austin, Benjamin Matthews. Music by Nunes-Garcia, Saint Georges, Still, Taylor, Bonds, Fax, McLin. Carnegie Hall at 3. \$10-\$17.50.

RENATA SCOTTO, soprano/**JAMES LEVINE**, pianist. Songs and arias by Handel, Scarlatti, Rossini, Cstalani, others. Metropolitan Opera House at 5. \$8-\$25.

SEYMOUR LIPKIN, pianist. Bach, Brahms, Beethoven's "Hammerklavier" Sonata. 92nd Street Y at 8. \$7-\$9.50.

STARSCAPE SINGERS, directed by Kenneth Mills. Music by Mills with Dedrick, Roedel, Mann, including nine American premieres. Carnegie Hall at 8. \$7-\$15.

YOUNG ARTISTS OF THE ACCORDION—Works by Heftfeld, Mohr, Bizet, Bach. Carnegie Recital Hall at 2. \$6.

RACHMANINOFF TRIO—Works of Tchaikovsky, Baksa, Bloch. Merkin Concert Hall at 3. \$6.

OSCAR GHIGLIA, guitarist. Works of Turina, Ohana, Poulenc, Milhaud, Bach, Sor, Roussel, Rodrigo. Merkin Concert Hall at 8. \$8.

ANDREW SCHULMAN, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. \$3.

EMMANUEL ALMOSONINO, clarinetist/**LORETTA GOLDBERG**, pianist. Original and traditional music. Hebrew Arts School, 129 W. 67th St. (362-8060), at 5. Free.

LEROY JENKINS, jazz violinist/composer. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. \$4 donation.

GLORIA DENARD AND TRIO NUCLEUS—Popular music. East Harlem Performing Arts Auditorium, First Ave. and 101st St. \$3.

CHRISTIE SINGER, soprano/**DANIEL POCHER-NICKI**, tenor/**CHARLES STAPLES**, pianist. An afternoon of Schubert. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. Free.

MENDELSSOHN STRING QUARTET—Music of Mendelssohn, Ravel. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. \$6.50.

BEN SILVER, singer/songwriter. Centerfold, 263 W. 86th St. (866-4454), at 7:45. \$4 donation.

NEW YORK CHAMBER SOLOISTS—Music of Handel, Mozart, Brahms. Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 3. \$7, \$9.

BROOKLYN PHILHARMONIC—At 3. See 2/11.

BARGE MUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 2/10.

CONCERTS IN CHURCHES—St. Luke's Chamber Ensemble; motets for double chorus by Mendelssohn, Haydn's "Lord Nelson" Mass. Ascension, Fifth Ave. at 10th St., at 8. Contr. . . Robert Hoven, baritone. Lully, Fauré, Satie, Ravel, Foster, Ives. Christ and St. Stephen's 120 W. 69th St., at 3. \$6. . . Joseph Porrello, tenor; songs by Scarlatti, Schubert, Fauré, Ginastera, Menotti. Good Shepherd, Fourth Ave. at 74th St., Brooklyn, at 4. \$3. . . Canterbury Choral Society, Charles Dodsley Walker conducting chorus, soloists; Rossini's *Petite Messe Solennelle*. Heavenly Rest, Fifth Ave. at 90th St., at 4. \$5. . . Moments Moving; improvised music and dance, by Five Equal Pieces. St. George's 209 E. 16th St., at 8. \$3. . . Word'rous Machine (vocal consort), Pandolfo (cornette-and-sackbut ensemble), others, in works by Schütz, Scheidt, Schein. St. Ignatius, West End Ave. at 87th St., at 4. \$5. . . Barry Brandes, bass, with pianist Gary Norden. St. Michael's, 225 W. 99th St., at 3. \$5. . . St. Thomas, Fifth Ave. At 53rd St. At 4. Choral Evensong, music of Rose, Howells, Sowerby, Near; offering. At 5:15, organist James R. Barry; free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—Mon., 2/7, at 8: Puccini's *La Bohème*, Levine conducting; with Zylis-Gara, Neblett, Moldoveanu, Ellis, Plishka, Monk, Tajo. 2/8 at 8: Cilea's *Adriana Lecouvreur*, Fulton conducting; with Scotto, Cortez, Shicoff, Quilico. 2/9 at 8: Ponchielli's *La Gioconda*, Patane conducting; with Marton, Cornell, Payne, Domingo, MacNeil, Furlanetto. 2/10 at 7:30: Strauss's *Arabella*, premiere of new production, Erich Leinsdorf conducting; with Te Kanawa, Battle, Dunn, Rendall, Weikl, Gramm, Bradley; production by Otto Schenk; sets by Günther Schneider-Siemssen; costumes by Milena Canonero (debut); lighting by Gil Wechsler. 2/11 at 8: Offenbach's *Les Contes d'Hoffmann*, Rudel conducting; with Alexander, Bradley, Malfitano, Cortez, Catania, Devlin, Atherton, Laciura, Berberian, Kraft. 2/12 at 1: *La Gioconda*; same as 2/9, except Dunn for Cornell (broadcast, WQXR). 2/12 at 8: *La Bohème*; same as 2/7.

Other

THE TURN OF THE SCREW, by Britten. Chamber Opera Theatre of New York, Hugh Keelan conductor (American debut). Staged by Thaddeus Motyka. Marymount Manhattan Theater, 221 E. 71st St. (570-1888). 2/9 at 8, \$20; 2/11, 19 at 8, \$18; 2/13 at 3, 2/15, 17 at 8, \$15.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Fri. at 7:30, Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Tues.-Thurs. \$7-\$12. Fri.-Sun. \$7-\$12.50. 2/9-20, Gilbert and Sullivan's *The Gondoliers*.

NEW CHAMBER OPERAS—Roger Zahab's *Hawk Run*, Menachem Zur's *Pygmalion*, Robert Storer's *The Mystic Trumpeter*, Charles Dodge's *Cascando*; also works by Dean Johnson/Peter McNamara, Mark Di Palma. Conservatory of Music of Brooklyn College program, at Brooklyn College Center (780-5006). 2/11, 12 at 8; 2/13 at 3. \$4.

COSI FAN TUTTE, by Mozart. Concert performance by Y Symphonic Workshop, in English. 92nd Street Y, 2/13 at 3. Contribution.

LA TRAVIATA, by Verdi. Brooklyn Lyric Opera training group. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 2/13, 27 at 2:30. \$3.

Dance

New York City Ballet
At the New York State Theater

THRU 2/20—\$3-\$30. 2/8 at 8: *Delibes Divertissement*, *Concerto for Piano and Wind Instruments*. 2/9 at 8: *Delibes Divertissement*, *Serenade en La*, *Tzigane*, *Union Jack*. 2/10 at 8: *Interplay*; *Rossini Quartets*, *Union Jack*. 2/11 at 8: *Swan Lake*, *Ballade*, *Norwegian Moods*, *Duo Concertant*, *Concerto for Piano and Wind Instruments*. 2/12 at 2: *A Midsummer Night's Dream*. 2/12 at 8: *Bournonville Divertissements*, *Norwegian Moods*, *Tzigane*, *Fancy Free*. 2/13 at 1: *Interplay*, *Delibes Divertissement*, *Union Jack*. 2/13 at 7: *Interplay*, *Delibes Divertissement*, *Stravinsky Violin Concerto*.

Erick Hawkins Dance Company
At the Joyce Theater
175 Eighth Ave. (19th St.)

2/8 **THRU 2/13**—\$15-\$20 (242-0800). 2/8 at 7:30, *Agathon*, *Plains Daybreak*, *Heyoka*. 2/9 at 8: *Summer-Clouds People*, *The Joshua Tree* or *Three Outlaws*, *Agathon*. 2/10 at 8: *Greek Dreams*, *With Flute*; *The Joshua Tree* or *Three Outlaws*; *Heyoka*. 2/11 at 8: *Agathon*, *Plains Daybreak*, *Parson Weems & The Cherry Tree* etc. 2/12 at 2: *Greek Dreams*, *With Flute*; *Plains Daybreak*; *Parson Weems & The Cherry Tree* etc. 2/12 at 8: *Summer-Clouds People*, *The Joshua Tree* or *Three Outlaws*, *Agathon*. 2/13 at 2: *The Joshua Tree* or *Three Outlaws*, *Agathon*, *Parson Weems & The Cherry Tree* etc. 2/13 at 8: *Summer-Clouds People*, *Plains Daybreak*, *Heyoka*.

Dance Theatre of Harlem
At City Center

THRU 2/27—\$8-\$22. 2/8, 9, 12 at 8, 2/13 at 2: *Concerto Barocco*, *Sylvia Pas de Deux*, *Equus: The Ballet*, *The Four Temperaments*. 2/10, 11 at 8, 2/12 at 2, 2/13 at 7:30: *Allegro Brillante*, *Wingborne*, *Banda*, *Graduation Ball*.

Other

NANCY ALFARO & JANE SETTEDUCATO—Program of repertory dances. Cunningham Studio, 463 West St. (924-0077). 2/10-12 at 9. \$5.

ERIC BARNES—Premiere of *The Age of Reason*, a quintet with original songs by Jill Kroeson. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 2/10-12 at 8, 2/13 at 3, 2/14 at 8. \$6.

M.J. BECKER—New solo, duet, and group dances. White Dog Studio, 54 White St. (966-6347). 2/11, 12 at 8:30. \$4.

ELINOR COLEMAN ENSEMBLE—Jazz and modern. St. Bartholomew's Church, Park Ave. and 50th St. (226-5767). 2/9 at noon. Donation.

DANCEMOBILE WINTER SERIES—2/9, La Rocque Bay Dancers and Drummers, and Izulu Dance Theatre. 2/10, Shirley Rushing's Danz Inc., and Newark Dance Theater. 2/11, Fred Benjamin Dance Company, with Thea Nerissa Barnes, guest. 2/12, Rod Rodgers Dance Company, and Nanette Beardon Contemporary Dance Theatre. 2/13, Song-dance, Philadanco. Symphony Space; 7:30; \$6.50.

MEG EGINTON AND DANCERS—*Rhapsody*, *Cornered*, *Motherlode*, three new works. Also *Veil*. Performance Space 122, First Ave. and 9th St. (966-2156). 2/11-13 at 8:30. \$5.

EIKO & KOMA—Their latest full-length work, *Grain*. Kampe Cultural Center, 31 Bond St. (924-0077). 2/9-12, at 8 p.m. \$5.

DANA REITZ AND DANCERS—*Quintet Project*, plus a world premiere. Lepercq Space, Brooklyn Academy of Music. 2/10-12 at 8, 2/13 at 2. \$7.50.

RIVERSIDE DANCE FESTIVAL—2/9, 11 at 8, 2/13 at 2: Dayton Contemporary Dance Company. 2/10, 12 & 13 at 8: Danzahoy, from Caracas, Venezuela. Riverside Church, the Drive at 120th St. \$6.

OTHER EVENTS

Happenings

ICE, subtitled "A Theatre of Symphony & Skates," stars Peggy Fleming, Toller Cranston, Robin Cousins, and young Katherine Healy; it features other leading skaters, a 45-piece orchestra, and an ensemble of over 30. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), 2/8-28; daily ex. Thurs. at 2:30 and 7:30. \$12.50-\$22.50.

OLD MERCHANTS HOUSE, the 1832 house now, happily, again open to the public Sun., 1-4 p.m., plays host 2/13 to a nostalgic reading for Valentine's Day—whimsical letters and other selections from the past. At 2:30 and 3:45, with a tour through the Greek Revival rooms included. At 29 E. 4th St., between Lafayette St. and the Bowery. \$2.

ICE CAPEDES—With Tai Babilonia and Randy Gardner; also Sandy Lenz, Paul Heath, Michael Tokar, Randy Coyne, Debby Cutter, and the Smurfs. Madison Square Garden (564-4400), 2/9, 11, at 2 and 7:30; 2/8, 10, at 7:30; 2/12, at 11 a.m., 3, 8:30; 2/13 at 1:30 and 5:30. \$7-\$11.50. Children less at some performances.

AFRICANS AND AFRO-AMERICANS, being spotlighted in Black Heritage Month, will be the subject of Karen Hamilton's program of songs and games, "The Oral Tradition," at the American Museum of Natural History, CPW and 79th St., 2/12 and 13, 1-4:30. Other weekend programs to follow: "Black American Influences" and "The Creative Force." Free with Museum admission.

THIS OLD HOUSE—Whether yours is in need of "rehab" or just picturesque or maybe brand-new, the Long Island Home Show (obviously, not just for Long Island home owners) may have something for you. Everything that's new in services and products for every corner will be open-to-view at the Nassau Coliseum, Uniondale, L.I., 2/10-13; Thurs.-Fri. 6-10, Sat. noon-11; Sun. noon-7. \$3; children under 16 free. Lots of special events, too.

WESTMINSTER KENNEL CLUB DOG SHOW, 2/14 and 15 at Madison Square Garden—more next issue.

Tours

MADISON AND GRAMERCY PARKS, in a "Time and Again" walking tour. 2/13 at 2, meet the Urban Park Ranger guides at Seward statue, Broadway at 23rd St. (360-8141). Free.

MIDTOWN WEST SIDE, the former Hell's Kitchen neighborhood. Adventure on a Shoestring (265-2663). 2/13, meet at 2:30, NW corner of Eighth Ave. and 50th St. \$4.50.

LOVERS AND LOSERS: ROMANTIC NEW YORK—Hear the stories, and visit favorite rendezvous sites in the city's history. 2/13, with Mary Laren; \$18. Phone 92nd Street Y to register in advance (427-6000).

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. 2/13 at 2, meet N.E. corner of Central Park Lake, 74th St., Loeb Boat-house, for birdwatching tour. Free. . . 2/13 at 1, meet at Admin. Bldg. 83, Clay Pit Ponds State Park Preserve, South Richmond, S.I., for a study of field flowers in winter. 967-1976 for info. Free. . . See "Park Walks" below for other tours. . . Phone for details on the more arduous hikes (697-5895).

PARK WALKS AND WORKSHOPS IN THE BOROUGHES, with the Urban Park Rangers, all free. In Brooklyn (856-4210): 2/13 at 1: meet at Litchfield Villa, Prospect Park W. and 5th St., for a winter-tree I.D. tour. . . Bronx (822-4450): 2/13 at 1: meet at Van Cortlandt Park Visitors Center, 242nd St. and Broadway, for a spring flower walk, also slide talk. . . Manhattan (387-3091): 2/12 at 11 a.m., meet 79th St. and Riverside Dr., for a history-design tour of Riverside Park.

Sports

HOCKEY—All-Star Game, 2/8 at Nassau Coliseum. \$20-\$30, if available. . . **Rangers**, Madison Square Garden (563-8000). \$6-\$17. Next home game: 2/16 at 7:30, vs. Washington. . . **Islanders**, Nassau Coliseum (516-794-4100). \$13-\$20. 2/10 at 8:05, vs. Washington. 2/12 at 8:05, vs. Hartford.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 2/7 at 7:30, vs. Indiana. Next home game, 2/17 at 7:30, vs. Cleveland.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). \$4-\$11. 2/11 at 8: vs. Golden Bay.

GOLDEN GLOVES BOXING—Preliminary matches at Felt Forum, Madison Square Garden (564-4400). 2/9, 10, 16, 17, 23, 24. \$5-\$6.50.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. \$2.

Children

THE BUTTERFLY, by Bijan Mofid, with original music by Margaret Pine. Theatre at St. Clement's, 423 W. 46th St. (246-7277). Sat. thru 3/19 at 10:30 a.m. and noon; 3/12, 19 also at 2. \$3, adults \$3.50.

WINTER FAIR—Clowns, mimes, "Monsieur Nonsense," these performances at 11:30, 1:30, 3:30. Also rummage sale, games, a bake shop, prizes. All at the Brownstone School, 128 W. 80th St., 2/13, 11 a.m.-5 p.m. Free, except \$2.50 for the shows.

FIRESIDE READING—Stories dramatized and improvised by Kathy Shea. Underground Recreation Hall at Wave Hill, Independence Ave. and 249th St., Riverdale (549-2055). 2/12 at 2. Ages 4-7; \$2. Parents, free.

PINOCCHIO—A musical version, by the Heights Players, at 26 Willow St., Brooklyn (237-2752), Sat. and Sun. at 2 thru 2/27; family night, 2/18 at 8. \$3.

HOW THE WORLD GOT WISDOM, a celebration of African folklore. Folktales, dances, story-songs, by On Stage, Children's Hartley House Theater, 413 W. 46th St. (246-9872). Sat. thru 3/19, at 1:30 and 3:30. \$2.50; adults, \$3.50.

INTERNATIONAL PUPPET CIRCUS, with Lea Wallace Puppets. Bernice Silver and a puppet sing-along precedes the circus. Also, "How to be a Puppeteer," audience participation. Moravian Church, Lexington Ave. at 30th St. (254-9074). Sat. thru 2/26 at 2. \$2.50.

EYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Sun. story hours, ages 3-6; 11 a.m. West Side, 12:30 East Side.

RUMPLESTILTSKIN, with Puppetworks marionettes. Theater, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. thru 2/27 at 1. \$3.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 2/12 at 11 a.m.: Origami artist Michael Shal, making valentine heart rings. Free.

MICHAEL TAUBENSLAG PRODUCTIONS—2/13: "Puss in Boots" at 1, "Jack and the Beanstalk" at 2:30, both musicals. Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$3.

CINDERELLA—Cottage Marionette Theater, Swedish Cottage, Central Park, near CPW and 81st St. (988-9093). Reservations required. Each Sat. at noon and 3, to next April. \$1.50.

COLOR ME DOG, a carnival for kids and canines; thru 2/11. Movies, video at 10, noon, and 2, featuring Lassie, Pluto, Rin-Tin-Tin. Posters to color. Dog Museum of America, 51 Madison Ave. near 26th St., New York Life Bldg. main floor (696-8350). Mon.-Sat., 10-4; free.

13TH STREET REPERTORY COMPANY—"Super-U," a musical, Sat. at 1. "The Empire Laughs Back," Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 30 W. 13th St. (675-6677). \$3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. \$3, adults \$3.50.

CIRCUS CAPERS—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. thru 3/13, at 2. \$2.

TALES OF CHELM, a story-play based on folk tales. Corner Loft Theater, 99 University Place (697-2549). Sun. at 1 and 3 thru March 27. \$5.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Hansel and Gretel," Sat. and Sun. at 1:30; "Little Red Riding Hood," Sat. and Sun. at 3. Reservations are a must (765-9540). \$3.50.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. at 3. \$3.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). \$3; adults \$4.50.

FROG PRINCE, a new musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. thru 2/20, also 2/14-18; all at 1 and 3:30. \$3.50.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. \$1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30, and 4. \$4 (reservations required; all adults must be with a child).

PUBLIC LIBRARY PROGRAMS—Yorkville branch, 222 E. 79th St.: 2/7 at 6: *Ivanhoe*, the 1952 movie. Thurs. at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7. . . Hudson Park branch, 10 Seventh Ave. So.: Tues. at 10:30 a.m. and 4, short films. . . Phone local branches for more. Free.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Exhibit, thru 3/6: *The Gilded Age in Dolls*. . . 2/12 at 1:30, "The Indian Girl and the Cactus," by Wandrie and Wilson Puppeteers. \$2.50 At 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. \$1. . . 2/13 at 3: "Mainly Mozart," a program by the Story Concert Players, with life-size puppets in Japanese Bun-Raku style, plus musicians performing music from *The Magic Flute*. \$3.

THE MUPPETS: PAST, PRESENT, AND FUTURE—Exhibit on everybody's favorites. Also film presentations from *The Steve Allen Show*, *Today*, *Sesame Street*, from early days to now. Museum of Broadcasting, 1 E. 53rd St. (752-4690). Open Tues.-Sat. 12-5. \$1.50, children under 13; students, \$2; adults, \$3.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat., 11-5. Weekends \$2, adults \$3; weekdays \$1 and \$2. Multimedia museum. Games, demonstrations, special exhibits, etc. . . 2/12, 13 at 1: President You, a painting festival on creative presidencies. . . 2/12, 13 at 3: Valentine workshop for parents and children.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults \$1. Special exhibit: *Once Upon an Island*, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30. . . 2/12 at 1:30: Felicia Tedesco interprets the folk tale "Wiley and the Hairy Man" and leads a creative workshop. 2/13 at 1:30: Temple of the Arts program, "Evolution," on Black cultural heritage. Free with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. . . 2/13 at 1:30: "Music Maestro," with Jan Barney Newman; games with old and new instruments.

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-5000). Wed.-Sat. 10-5; Sun. noon-5; holidays 1-5. Adm. by contribution. What's Up? Gallery program for 1st-6th-graders, Sat. and Sun. at 1. Meet in lobby at 12:45. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Special exhibits: *What's for Breakfast*, Ma? in the Greenhouse. Also, "Discover Dolls: Reflections of Ourselves." 300 international favorites. . . 2/14 at 1:30 and 3:30: Cheryl Bruce and Robert Jasons in a program of readings for Black History Month.

QUEENS MUSEUM, Flushing Meadow, Flushing (592-2405). Museum Hours: Tue.-Sat. 10-5. Sun. 1-5. Pay-what-you-wish admission. Drop-in arts and crafts workshops for the family, at 1:30 and 3 every Sun. 2/13: Theatrical masks, make your own.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are
*Average cost for dinner per person ordered à la carte.	

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: oyster soup with fresh herbs, rack of lamb with mustard sauce, crisp duckling with Cape Cod cranberry sauce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. (M) AE.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster to-malle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. (M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: fettuccine with scallops, mushrooms and prosciutto, duckling in green peppercorn sauce, fresh vegetables in white wine with chinese noodles. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. (M) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. (I-M) AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. (M) AE.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. (I-M) AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. (M-E) AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1. Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. (M-E) AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. (I) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E) Hors d'Oeuvres & City Lights Bar: Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. (M) AE.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also El Charro Español—58 E. 34th St., 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: médaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. (M) AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaúcho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. (I) AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St., 741-3374. Casual. French bistro/brasserie. Spcls: marinated steak of lamb grilled with French herbs, baby bay scallops in saffron sauce, jumbo shrimps with provencale sauce. Res. sug. D only 6-11 daily. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 30. (I-M) AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. (M) AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. (M) No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. (I) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Closed Sun. (I) AE, CB, DC, MC, V.

THE RAINBOW ROOM
ABOVE ALL

65 floors atop Rockefeller Center. Dine, dance and romance amid elegant art deco surroundings and spectacular views of the city. Pre-theatre a la carte and after theatre menus.

The Rainbow Room 30 Rockefeller Plaza.
New York City, Res: 757-9090



Café du Soir

TRADITIONAL FRENCH CUISINE
in YORKVILLE at MODERATE PRICES

Under the operation of CLAUDE, the owner
LUNCHEON • DINNER Daily • Closed Mon.
322 EAST 86 ST. (bet. 1st & 2nd Aves.)
AT 9-9996 & 427-3900

TOM'S Shangri-La

Res. MU 3-0996
237 Madison Ave.
near 37th Street

CANTONESE & MANDARIN COOKING

3 private rooms for meetings & parties
Ample Parking after 7 P.M.

YOU DON'T HAVE TO BE IRISH... TO LOVE.....

Limericks

THREE FIRE PLACES and a GARDEN
Sizzling Steaks and Seafood Too.
Irish/English Specialties
Are Our Brew.

Nightly Entertainment **683-4686**
SECOND AVE. bet. 31st & 32nd Sts.

Michael's SUPERB ITALIAN CUISINE

SPECIALIZING IN SEAFOOD,
STEAKS & CHOPS
PRIVATE PARTY ROOM
Free Pkg.—Credit Cards
2929 AVE. R BROOKLYN
998-7851 / 339-9288



Jack's Epicure

SERVING FRENCH & NORTHERN
ITALIAN CUISINE SINCE 1926
LUNCH MON. THRU FRI. / DINNER 7 DAYS
344 W. 46 ST. Restaurant Row Tel. 581-3449

FUNDADOR
The Spanish Pavilion

IN THE THEATRE DISTRICT
CLASSIC CUISINE OF SPAIN & MEXICO
Open 7 Days - Noon til Midnight
Recommended Credit Cards
146 WEST 47th STREET (Off B'Way)
res. 819-0012

RESTAURANT DIRECTORY

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. (M) AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. (M) AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St. (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spl. Br Sun. 10:30-3. Pianist Bob Dawson Mon.-Fri. 8 a.m.-2 p.m. (M)

AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No Credit Cards.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. (I-M)

AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. (M) AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. (M) AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (M) AE, CB, DC, MC, V.

MARMALADE PARK—222 E. 39th St., 687-7803/4. Dress opt. Continental. Res. sug. Open Mon.-Sat. 5-11:45, Sun. to 9. Br Sun. noon-5. (M) AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. (M) AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. (I) AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. (I-M) AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. (I-M) AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sir-

A NIGHT CLUB

Red Parrot T.M. Fri. & Sat.,
Feb. 11* & 12*
Direct from
"Sophisticated Ladies"
THE DUKE ELLINGTON ORCHESTRA
conducted by
Mercer Ellington

Sat., Feb. 12 only*
JULIE BUDD

*Tickets for special events available at Ticketron
©1981 Red Parrot

Proper Attire Requested Please!
Wed. thru Sat. Eves. • Valet Parking
617 West 57th Street, New York City
212-247-1530



Toledo

"A VISIT TO SPAIN IN N.Y."
LUNCH • DINNER • COCKTAILS
PRIVATE ROOM FOR PARTIES
PRE-THEATRE DINNER
FREE PARKING 6 P.M. to MIDNIGHT
55 WEST 35th St. • 947-1350 • 560-9234

Delights from
the ADRIATIC
in a
12th Century
Setting

88 MADISON
AVENUE
(29th St.)
res:
689-7565

DUBROVNIK

Le Chambertin
FRENCH CUISINE

Lunch • Cocktails • Dinner • Party Facilities.
A La Carte After Theatre — Moderate Prices
An elegant French restaurant
in the heart of the theatre district
348 W 46 St Am X, MC 757-2154

The ARARAT
authentic armenian cuisine
elegant, colorful atmosphere

4 EAST 36th STREET
NEW YORK CITY 10016 686-4622

KOKURA II
Gourmet Japanese Food served
under our skylight roof
in an authentic garden setting

Dinner Tuesday thru Sunday
Lunch Tuesday thru Friday
82-89 Jericho Tpke., Woodbury, L.I.
516 367-4944 Credit Cards




SEVILLA

CREDIT CARDS
LUNCHEON PARTIES

FINE
SPANISH CUISINE

- LUNCH
- COCKTAILS
- DINNER

famed Paella a la Valenciana
929-3189, 243-9513

62 CHARLES ST. (W. 4th ST.)



Giambelli
50th

RISTORANTE ULTIMO
GOURMET ITALIAN CUISINE

Banquet Facilities
Luncheon • Cocktails
Dinner

46 EAST 50th STREET
MU 8-2760

We Honor the
American Express Card



Hang Zhou Lou

"SERVING TRADITIONAL CHINESE
CUISINE IN THE CLEANEST
RESTAURANT IN CHINATOWN."

OPEN 7 DAYS - Visa & Mastercard

68 EAST BROADWAY - 925-5144

**ONE FIFTH AVENUE
BAR RESTAURANT**
NEW YORK CITY 260-3434



MALCA'S

Haute Cuisine Française with the Savoir of Morocco
Luncheon and Dinner Private Parties

175 East 83rd Street, N.Y.C. (212) 879-8865

PETE'S TAVERN
ITALIAN & AMERICAN CUISINE

"Oldest Standing Bar in NYC Since 1864"
Skylight Room for Private Parties

MAJOR CREDIT CARDS
"The Tavern O'Henry
Made Famous"

129 East 18th St. (Cor. Irving Place) GR 3-7878

Mostly Magic

Proudly Presents
on Fridays
World's Greatest Magician
SLYDINI
As seen many times on
Channel 13.

55 Carmine St. 924-1472



RESTAURANT DIRECTORY

loin steak, coconut shrimp in beer batter, seafood.
Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight.
Tues.-Thurs. to 1. Fri.-Sat. to 2. Pianist Mon.-Sat. from
5. Closed Sun. (M) AE, CB, DC, MC, V.

R.J.'S BARBECUE—220 Madison Ave., at 37th St.,
889-5553. Casual. American. Spcls: barbecued
chicken, 4 types of ribs, homemade desserts. Open
Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4.
D Sun. 4-11. Ent. Fri.-Sat. 10-1 & Br Sun. Private
parties for 50-100. (I) AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt.
Northern Italian. Spcl: hot antipasto. Res. nec. Open
Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo
Bruschi Trio. Closed Sun., except for parties over 50.
(M) AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton
Hotel, 685-7676. Dress opt. American-Continental.
Spcls: chicken Jack Daniels, calves liver, roast prime
ribs. Res. sug. L Mon.-Fri. noon-2:30, D daily 6-10:30.
Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br.
(M) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St.,
(Grand Central) 850-5999. Jacket required. Nou-
velle-Continental. Spcls: medallions of veal, filets of
beef, Dover sole. L Mon.-Fri. noon-2:30, D Mon.-Sat.
6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. (M)
AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900.
Casual. American. Spcls: steak, hamburger, salad.
Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-
4 (unlimited champagne). Also Tuesday's West—
246 Columbus Ave., bet. 71st & 72nd Sts.,
877-3900. Tuesday's "76" — 1461 First Ave., at
76th St., 879-7676. (I) AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. Ameri-
can-Continental. Spcls: seafood, prime rib. Res. sug.
L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking
from 5:30. Closed Sun. (I-M) AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St.,
691-1708. Casual. American-Continental. Vintage
wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m.,
Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4.
(M) AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Con-
tinental. Spcls: roast rack of lamb, bouillabaisse, sca-
loppine francese. Res. sug. Open Mon.-Sat.
noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. Ameri-
can-Continental. Spcls: London mixed grill, Keens
mutton chop, grilled bass with merlot. Res. nec. L
Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11, Sun. 5-10.
Private parties. (M) AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972.
Casual. Cantonese. Spcls: baked Cantonese shrimp,
treasure steak, baked chicken with ginger & scallion.
L daily 11-4:30, D daily 4:30-10:30. Complete L & D.
Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th &
15th Sts., 242-9040. Casual. American. Spcls: sir-
loin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri.
noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun.
1-10. Complete D. Free parking from 5 & all day
Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th &
29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of
sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-
Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat.
from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Span-
ish. Spcls: zarzuela de mariscos, striped bass, veal
Toledo with mushroom sauce. Res. sug. Open Mon.-
Sat. noon-10. Private parties for 100. Closed Sun. (M)
AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St.,
bet. Lexington & Third Aves., in Citicorp Bldg.,
371-3367. Casual. Italian. Spcl: fettuccine Alfredo.
Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I)
AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations
Plaza at 44th St., in U.N. Plaza Hotel, 355-3400.
Dress opt. Continental. Spcls: veal steak with morel
sauce, grilled swordfish. Res. sug. B daily 6-10:30. L
daily noon-2:30, D daily 6-11. Champagne buffet Br
Sun. noon-3. Jazz and seafood Sun. 6-midnight. (M)
AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt.
Continental. Spcls: escalope of veal, lacquered roast
duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat.
5:30-11. Complete D. Pianist Keith Ingram nightly.
Private parties for 80. Closed Sun. (M) AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—
111 E. 48th St., in the Hotel Inter-Continental,
755-5900. Jacket required. Continental. Spcls: ter-
rine of sweetbreads with pistachios, sautéed veal me-
dallions with poached cucumbers, roast fillet of lamb
in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat.
11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E)
AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual.
Cantonese. Spcl: song loong gai cube. Res. sug. L
Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-mid-
night, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet
parking after 6. (I) AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Ho-
tel, 687-1860. Casual. Continental-New Orleans.
Spcls: jambalaya, shrimp creole, oysters Rockefeller.
Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D
Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun.
(M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress
opt. International. Pool Room: L Mon.-Fri. noon-
2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover).
Complete pre-theater D 5-6:30; after-theater D
10-11:30. Res. nec. Closed Sun. (E). Bar Room: L
Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no
cover). Reduced-rate parking from 6. Private parties
in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St.,
688-2760. Dress opt. Northern Italian. Spcl: im-
ported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-
Fri. 3-midnight, Sat. noon-midnight. Valet parking
from 6. Private party room. Closed Sun. (M-E)
AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual.
Continental-French. Spcls: roast duck with fruit
glaze, steak au poivre, fresh pasta Alfredo. Res. sug.
L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun.
11:45-4:30. Private parties for 30. (I-M) AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471.
Casual. Chinese. Spcls: beef, sea bass. Res. sug.
Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m.
(M) AE, CB, DC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress
opt. Northern Italian. Spcls: langostina marinara,
homemade pasta. Res. nec. L Mon.-Fri. noon-3. D
Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D.
Closed Sun. (M) AE, CB, DC, MC, V.

IMPERIAL DRAGON EAST—148 E. 46th St.,
986-4676. Casual. Szechuan. Spcls: chen pei ngau
(orange beef), Tang's seafood basket, thrice fowled.
Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-
Sun. noon-11. Private parties for 60. (M) AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/
1. Dress opt. American. Spcls: prime ribs of beef, 4-lb
lobster, fresh seafood. Res. sug. Open daily noon-3
a.m. Private party room for 20. (M) AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet.
50th & 51st Sts., 355-0666. Casual. American.
Spcls: steak, chops, lobster tail. Res. sug. Open daily
noon-midnight. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757.
Dress opt. French. Spcls: veal chop, poached salmon.
Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight.
Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566.
Jacket required. French. Spcl: grenouille sautée Pro-
vençal. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat.
6-11:30. Complete D. Continental piano Tues.-Sat.
Closed Sun. (M) AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. For-
mal. French. Spcl: côte de veau aux morilles. Res.
nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30.
Closed Sun. (M-E) AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal.
French. Spcls: bouillabaisse, breast of quail with rais-
ins, médaillons of venison with red and white wine
sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat.
6-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1553.
Formal. Italian. Spcls: spaghetti primavera, petto di
pollo Valdostana, scaloppine Castellana. Res. sug. L
Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat.
to 11. Closed Sun. AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress
opt. French. Spcls: mignon de veau aux morilles,
cœur de filet en chemise au poivre vert. Res. nec. L
Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete
D. Closed Sun. (E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal.
French. Spcls: confit de canard, mignon de veau,
crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-
Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private
parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

Patsy's

Est. 1944

NEAPOLITAN CUISINE



A La Carte • Wines and Liquors

236 WEST 56th STREET, N.Y.C.

Tel.: CIRCLE 7-3491-2—Closed Mondays

Diners Club American Express Bank Americard

COUNTRY MUSIC

OLUNNEYS

915 2nd Ave., N.Y.C. • 751-5470

Lunch Monday thru Friday
Dining and Dancing Nightly

O'Lunney's Steak House

12 West 44th St., N.Y.C. • 840-6688

Lunch Daily, Dining & Ent. Nightly

DISCOVER!

#1 CHEF TERRY CHOW
and his ★★★★★ Star Kitchen

福州 FOO CHOW

1278 THIRD AVE. (bet. 73rd & 74th Sts.) Res 861-4350

FRENCH CUISINE

325 WEST 57th STREET

757-2390

LE BIARRITZ

Poor Richards

Famous N.Y. Pub

Enjoy ribs, chicken, steak, salad
and sandwiches ... near theaters,
museums and shopping.

39 WEST 53rd ST., NYC • Tel. 581-5472

Since 1937

MINETTA TAVERN

FINE ITALIAN CUISINE

Reservations 475 • 3850

113 MacDougal Street, In the Village



LUNCH
DINNER
COCKTAILS

All credit cards honored

Yorkville's Most Famous Restaurant

Enjoy The Finest German Cuisine

Open 7 Days

AE, DC

Kleine Konditorei

234 East 86th St. NYC Tel: 737-7130

RESTAURANT DIRECTORY

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172.
Casual. Northern-Italian. Spcls: antipasto, seafood,
veal. Res. sug. L Mon-Fri. noon-3. D Mon-Fri.
5-10:30, Sat. 5-11. Complete L & D. Closed Sun. (M)
AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French.
Spcls: escalope de saumon à la moutarde, médaillons
de veau aux giroles. Res. nec. L Tues-Fri. noon-2. D
Mon-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd
Sts., 759-4455. Dress opt. Seafood. Spcls: bouilla-
baisse, fresh swordfish, salmon. Res. sug. L Mon-Fri.
noon-3. D Mon-Sat. 6-1 a.m. Ent. Closed Sun. (M)
AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515.
Casual. American-Continental. Spcls: angel hair
pasta with broccoli & shrimp, prime ribs, scallop &
shrimp pernod. B daily 7-9:30. Buffet L Mon-Sat.
11:30-2:30. D daily 5-midnight. Snack menu daily
11:30 a.m.-midnight. Champagne buffet Br Sun.
11-3. Lobby Bar: Daily noon-midnight. (I-M)
AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692.
Casual. Italian. Spcls: mussel & clam combination,
fettuccine Alfredo, veal parmigiana. Open Mon-Fri.
noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar
open 1-hr later. Ent. Mon-Sat. from 9:30 p.m. (I-M)
AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th
Sts., 751-5470. Casual. American. Spcls: southern
fried chicken, chili, barbecued spareribs. Res. sug. L
Mon-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. (I)
AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. Ameri-
can. Spcls: steak, lobster. Open Mon-Fri. noon-
10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt.
American-Continental. Spcls: steak, seafood, veal.
Res. sug. Open Mon-Fri. 11:30 a.m.-10 p.m. Private
parties. Free D parking. Closed Sat-Sun. (M)
AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet.
50th & 51st Sts., 753-5355. Formal. French nouvelle
cuisine. Spcls: beluga caviar beggars purses, truffle
ravioli, confit of duck, strudel of crabmeat. Res. nec.
D Mon-Fri. 6-10. Private parties. Closed Sat-Sun. (E)
AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire
Place, 753-5970. Dress opt. Nouvelle cuisine. Res.
sug. B Mon-Fri. 6:30-10:30. L noon-3. D 6-10:30. S
10:30-12:30. Br Sat-Sun. noon-5. (M)
AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080.
Casual. Russian-American. Spcls: hot borscht, blini
with red caviar, pelmeni, pirojski. Res. sug. L Mon-
Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra
nightly. (M) AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual.
American. Spcls: seafood platter, New York sirloin,
hamburgers. L Mon-Fri. noon-4. D daily 5-11. Br
Sat-Sun. noon-4. (I) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915.
Dress opt. Tatami and western seating for Japanese
food. Res. sug. L Mon-Fri. 11:30-2:30. D Mon-Sat.
5:30-10. Closed Sun. (I-M) AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775.
Casual. Szechuan. Spcls: Chengdu style whole fish,
Sichuan Pavilion beef duet, eggplant strips in garlic
sauce. Res. sug. Open Mon-Fri. 11:30-11 p.m., Sat.
Sun. from noon. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St.,
753-1530. Dress opt. American. Spcls: 16-oz steak, 4-
to 5-lb lobster. Res. sug. Open Mon-Thurs. noon-11,
Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M)
AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096.
Casual. Szechuan. Spcls: Szechuan lamb, marvelous
beef, smoked duck. Res. sug. L daily noon-3. D Mon-
Thurs. 5-10:30, Fri-Sun. to 11. (I) AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal.
Northern Italian. Spcls: paglia e fieno, veal Toscana.
Res. nec. L Mon-Fri. noon-3. D Mon-Thurs.
5:30-10:30, Fri-Sat. to 11. Closed Sun. (M)
AE, CB, DC, MC, V.

TRACY'S—994 First Ave., bet. 54th & 55th Sts.,
888-0018. Jackets required after 6. French. Spcls:
loin of lamb stuffed with lamb mousseline, medail-
lons of pork with blackpepper and orange, veal chop
with sun-dried tomatoes. Res. sug. L Mon-Fri. noon-3.
Br Sat-Sun. noon-3:30. D Mon-Sat. 6-midnight, Sun.
to 10:30. Ent. nightly. (M) AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St.,
661-3090. Casual. Italian. Spcls: pasta, homemade
pastry & ice-cream, cappuccino. L Mon-Sat.
11:30-3:30. D Mon-Sat. 3:30-11:30. B Mon-Fri.
7-11. Closed Sun. (I) AE, CB, DC, MC, V.

TWO BEAUTIFUL RESTAURANTS

Exquisite Cuisine From
the heart of Spain

House Specialties: Paella. Mariscada
with Green Sauce.

Natural Veal.

Natural Chops

1-1 1/4 Lb
Lobster **8.95**

DAILY 2-1 1/4 LB.

DOUBLE Lobster

For
One
Person **13.95**

LUNCHEONS • DINNERS • BANQUETS
CREDIT CARDS ACCEPTED

IN NEW JERSEY

New and Beautiful
Meson Madrid
343 Bergen Blvd.
Palisades Park, N.J.
(201) 947-1038 Free Parking

IN MANHATTAN

El Quijote
226 West 23rd St.
NEW YORK CITY
(212) 243-9934



JAPANESE RESTAURANT

IROHA

7 Days Open Until 12:00 A.M.

EXCELLENT SUSHI BAR

COMPLETE DINNER FROM \$8.00 to \$10.00

731 7th Avenue, New York, N.Y. 10019

Between 48th and 49th Street

Reservations (212) 398-9049 *Credit Cards



Le Cheval Blanc

"A Gem Of A Little
French Restaurant"

145 East 45th St. NYC

599-8886 or 986-4729

NEW YORK'S FINEST CLASSICAL
ITALIAN RESTAURANT

Rossini's

108 E. 38th St. (Bet. Park & Lex.)

MU3-0135 • Cl. Sun.
Maj. Cred. Cards

IN THE 1891 LANDMARK BUILDING



Caporale Freres
BISTRO RESTAURANT

OPEN 11:30 AM
-4:00 AM

451 WASHINGTON ST. N.Y.C.

1 Block South of Canal St.
1 Block East of the Westside Hwy. 966-4900

Toscana Ristorante

246 East 54th St
New York

Northern Italian Cuisine
Reservations 371-8144





109 West 46th Street
Corner 6th Avenue
New York, N.Y. 10036
Res. 382-0022

Ent. Nightly
in the Lounge Wed.-Sat.
from 7:30 to 1 AM

GUADALAJARA
SPANISH & MEXICAN
CUISINE
LUNCH • DINNER
• COCKTAILS
CREDIT CARDS • 7 DAYS
49 CARMINE ST.
IN GREENWICH VILLAGE
AT BEDFORD ST. • TEL 807-7472
243-8280

Just Steps from the HILTON
& SHERATON CENTER
Chinese Food at its Best
LUNCHEON • COCKTAILS
DINNER • AFTER-THEATRE
Party Facilities
Bill Hong's
133 WEST 52nd ST., N.Y.
LT 1-6730

AMERICA'S
OLDEST RUSSIAN RESTAURANT
RUSSIAN BEAR
Russian Gypsy Orchestra
Lunch-Dinner-Supper-Bar
139 E. 56th St. • 355-9080

a taste of
India
Authentic
Indian Cuisine
TANDOORI
COOKING
LUNCH • COCKTAILS • DINNER
LIVE INDIAN MUSIC
Wed., Thurs., Fri., Sat., Sun.
181 BLEECKER ST. • 982-0810

Le Cirque
LUNCHEON • DINNER
58 EAST 65th ST. RES: 794-9292

"One of the Best Italian Restaurants
in Manhattan" Food Columnist, Morning Newspaper
Lunch-Cocktails-Dinner
Forlini's
Open 7 Days
Res. 349-6779
93 BAXTER ST. /NYC/ (Off Canal St.)

RESTAURANT DIRECTORY

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. (M). Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. (M-E). Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M) AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. (I) AE, DC, MC.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (I-M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. (M) AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. (I-M) AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. (I-M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. (M) AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. (I) AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. (M) AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

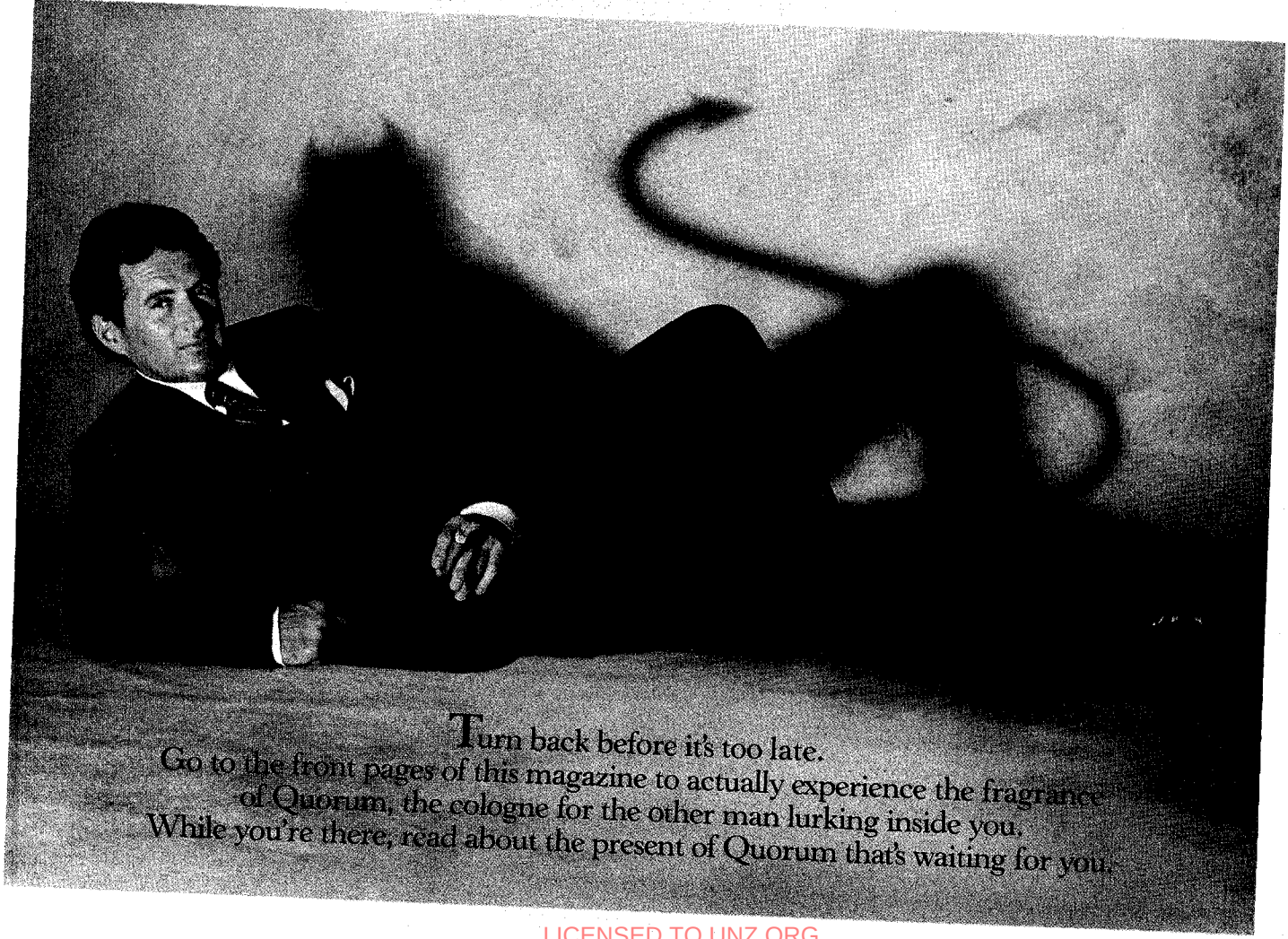
LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

LORD JIM'S—1674 Broadway, at 52nd St., 247-1374. Casual. Continental-Seafood. Spcls: seafood puff, chicken zingara, marinated grilled chicken. Res. sug. L Mon.-Fri. 11:30-3. Br Sat. 11:30-3. D daily 4:30-midnight. Pianist Wed.-Sat. (I-M) AE, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. (M) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur,



Turn back before it's too late.
Go to the front pages of this magazine to actually experience the fragrance
of Quorum, the cologne for the other man lurking inside you.
While you're there, read about the present of Quorum that's waiting for you.



QUORUM

AVAILABLE AT
macy's
bamberger's

RESTAURANT DIRECTORY

homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

MOVENPICK-790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émincé de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

PATSY'S-236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (I-M) AE, DC, V.

RAGA-57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM-30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) **Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S-811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RENE PUJOL-321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SPINDLETOP-254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN-834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES-666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB-21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

WARWICK HOTEL-54th St. & Ave. of the Americas, 247-2700. Sir Walter's: Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. (M) **Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI-237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. (M) AE.

CAFE DE LA PAIX-50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. (M) AE, CB, DC, MC, V.

CAFE FONDUTA-120 E. 57th St., 935-5699. Casual. Continental. Spcls: linguini with broccoli & clams, sautéed chicken & shrimps with fresh spinach & mushrooms, baby lamb chops with rosemary. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. (I) AE.

COPENHAGEN-68 W. 58th St., 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3. Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. (M) AE, CB, DC, MC, V.

FELIDIA-243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GAYLORD-50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. (I-M) AE, CB, DC, MC, V.

GIAN MARINO-221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE-208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

HISAE'S-45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

INN ON THE PARK-Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & campari, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO-59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LE STEAK-1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LE TRAIN BLEU-1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MAGIC PAN-149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Americas, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. (I) AE, MC, V.

NEARY'S PUB-358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. (M) AE, CB, DC, MC, V.

NIRVANA-30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). (M) AE, CB, DC, MC, V.

PARK PLACE-39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

PARK ROOM-36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL-Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. (M-E) **Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. (M) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11:00-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. (E) **Trader Vic's:** Dress opt. Continental. Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

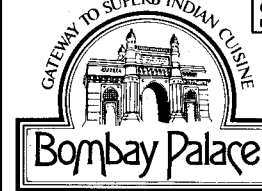
REGINE'S-502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

SHEZAN-8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. (M) AE, DC, MC, V.



MAURICE
Restaurant de France

At the Hotel Parker Meridien, 118 West 57th Street.
LUNCH AND DINNER, MONDAY THROUGH FRIDAY.
DINNER ONLY, SATURDAY AND SUNDAY.
CALL 245-7788 FOR RESERVATIONS.



Bombay Palace

Open 7 days for Lunch & Dinner
30 West 52nd Street NYC 541-7777

NEW YORK LIVE!

Home of the longest, tallest and most luscious drinks in town! Live entertainment and dancing from 9:30pm.
Open 'til 2:30am, Mon-Sat.



Sally's

AT THE
NEW YORK SHERATON
7TH AVE & 56TH ST • 247-8000

NORTHERN ITALIAN CUISINE
Luncheon • Cocktails • Dinner
Private Party Room



La Fenice

242 E. 58th ST. (bet. 2nd & 3rd Aves.)
Closed Sunday - Tel: 759-4660

Extraordinarily good food — Esquire

Authentic French Cuisine • Lunch • Dinner
• Cocktails • comfortable prices



Au Tunnel

Res: 582-2166
250 W. 47 St. NYC.

Bruno and Peppino's

san marco

RESTAURANT
Italian Cuisine at its Best
36 WEST 52ND ST. • CI 6-5340

RESTAURANT DIRECTORY

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M)
AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, médaillons de veau trésor des bois, canette de ferme au coulis de framboises. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat. 7-11:30. Private parties for 36. Complete L & D. Closed Sun. (E)
AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. (M) AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. The Furnished Room: L daily noon-3. Afternoon tea 3-6. S 6-11. The Terrace: L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. (M)
AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. (M) No Credit Cards.

ANGUS COOPER—154 E. 79th St., 744-9372. Casual. Southern. Spcls: barbecued ribs, southern fried chicken, smothered pork chops. L Mon.-Fri. 11-4. D daily 4-3 a.m. Br Sat.-Sun. 11-4. Jazz pianist nightly. (I) No Credit cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. (M)
AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. (M-E)
AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. (E) No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. (M-E) AE, DC.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. Cocktail lounge: Piano 5-10:30. Private party room. (M) AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E)
AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. (M) No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. (I-M) AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. (M) AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pears in beaufortais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat.

5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. (I-M) AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also Pancho Villa's—1501 Second Ave., at 78th St., 650-1455. (I) AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe Pierre: Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. Yellow Bird Room: B only daily from 6:30. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelles. Res. sug. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEEVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Br. Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Sun. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 10:30. Ent. Private parties. (M) AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. (M) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L (E) AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. (I-M) AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. (M) AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. (I-M) AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. (M) AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. (M) AE, DC.

Above 60th Street, West Side

AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. (I) MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. (M) Adagio Buffet: Open performance nights 5:30-8. (M) AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. (M-E) AE, CB, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns,

poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. (M) AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr. parking after 5. (M) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. (I) AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. (I) AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. (M) AE, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpriello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpriello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) No Credit Cards.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

Queens

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. (M) AE, CB, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valenciana, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. (M) AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10. Sun. 1-9. Complete D. (I-M) AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also Villa Bianca East Little Neck 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. (I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.

Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/11, 12, The Hal Galper Trio with Reggie Johnson and Victor Lewis.

No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 2/7, The Satin Dolls; Stephanie Crawford. 2/8-13, Dizzy Gillespie. 2/14, Daniella; Bernie Charles. 2/15-20, Emily Remler.

AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/8, 'Americana-from Gershwin to Monk.' 2/11, 12, The Ninth Annual David Bromberg - Bottom Line Anniversary Celebration. 2/13, Doc & Merle Watson; Savannah Sheiks. 2/14, The Thunderbirds; Johnny Copeland.

No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 2/26, jazz pianist Eddie Heywood. Mon.-Sat. at 9 & 11. Sun., pianist Rose 'Che-Che' Murphy.

AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 2/10, The Gridlock String Band. 2/12, Diamonds in the Rough. Shows at 8:15.

No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon., Bob Wilber and the Becket Legacy. Tues.-Sat., Balaban & Cats. 2/13, Warren Vache' Quintet.

AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/8-13, Esther Satterfield, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m.

AE, MC, V.

R.T. FIREFLY—75 Bleeker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 2/7, Chemistry Set. 2/8, Bob Modern; Limiter. 2/9, Not Heaven; The Diamonds. 2/10, Mrozinski Music; Homeboys. 2/11, Richie Scarlet; Painted Water. 2/12, The Smithereens; Mondo Boffo. 2/13, Broken Glass; Big Noise.

No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 2/11, Citizen Kafka. 2/12, Pierre Bensusan. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 2/7, 14, Bob Cunningham and Bross Townsend. 2/8, 9, Brooks Kerr. 2/10-12, Carol Townes and Jerome Jackson with Kenny Brauner. 2/13, Val Eley. 2/15, 16, Benny Key. Sun. at 9 & 10:30. Mon.-Thurs. at 9:30 & 11. Fri.-Sat. at 9, 11, & 1 a.m.

AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McElean Trio with Alicia Sherman. Sun., 5-10, Ram Ramirez.

AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. 2/8-12, Junior Mance with Marty Rivera, Tues.-Sat. 9-1 a.m.

AE, CB, DC, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna.

AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Music starts at 9. 2/10, Carla White - Manny Duran Band. 2/11, 12, Thiago deMello and Amazon. 2/13, New Pride Coalition.

No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat.

AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 2/8-12, pianist Jo Ann Brackeen with Cecil McBee on bass.

AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 2/7-19, Kelly Garrett sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight.

AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/26, The George Shearing Duo featuring George Shearing and Don Thompson, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen.

AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 2/7, Starship Orchestra. 2/8, Bruce Purse. 2/9, Nite Sprite. 2/10, Dave Tofani. 2/11, 12, Eric Gale. 2/14, Alyson Williams.

AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 2/12, singer Jane Blackstone with Dan Carillo and Ed Schindler.

AE, DC, MC, V.

THE OTHER END—149 Bleeker St., 673-7030. 2/8, comedy night with Dan Vitale. 2/9, Buzzy Linhart & Moogy Klingman. 2/11, Jim Dawson. 2/12, Carolyn Mas. 2/13, Jazz Jam. 2/14, John Bayley "Mr. Reggae."

No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., The Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers.

AE.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 2/8-13, singer Anne Marie Moss with Armen Donelian on piano. 2/15-20, pianist Albert Dailey with Dean Johnson on bass. Music starts at 9:30.

AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 2/7, French Toast. 2/8, Marilyn Redfield with Harry Whittaker. 2/9, Marvin Stamm with Randy Brecker. 2/10-13, Monty Alexander. 2/14, Ed Palermo Big Band.

MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/7, Roy Garrett. 2/8, Cartoon. 2/9, Infidel Dog. 2/10, Jack Eric Williams. 2/11, Tyranny Pop; Topper Lili. 2/12, Dori Hartley; Bleeding Art. 2/13, Tom Steele; Ethyl Eichelberger. 2/14, Michael Haynes; Joe Jones. 2/15, Billy Barnes.

No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 2/8, 15, Daniel Ponce and Jazbatá. 2/11, Arto Lindsay - Ambitious Lovers. 2/12, Michael Carvin.

No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 2/7, Olu Dara and the Okra Orchestra. 2/8-12, Archie Shepp Quintet. 2/13, 14, Muhai Richard Abrams Quartet with Andrew Cyrille, Rick Rozie, John Purcell. 2/15-19, Nat Adderly Quintet featuring Sonny Fortune.

AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with entertainment. 2/8-12, Gail Nelson sings Tues.-Sat. at 10 & midnight.

AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 2/8, 13, 15, Ryan & Conway. 2/11, 12, 18, 19, Jim O'Connor.

No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 2/7, Frank Foster's 'Living Color'. 2/8-13, George Coleman Quintet. 2/15-20, Elvin Jones Quintet. Shows at 10, 11:30, & 1 a.m.

No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 2/8-13, 15-20, Buddy DeFranco with Tal Farlow and George Duvivier. Tues.-Thurs. from 9:30, Fri. & Sat. from 10.

AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 2/17, Harold Singer.

MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 2/7-12, pianist Albert Dailley with George Mraz on bass. Sun. at 8:30, John Bunch with Phil Flanigan.

AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 2/7, Blackwater. 2/8, Larry Joe Miller Band; The Shawn Colvin Band. 2/9, Bill Fern's and the Jump. 2/10, Swing Fever. 2/11, 12, Peach Fish Pie. 2/13, Kate Toomey and the City Limits All Stars. 2/14, Dixie Doughboys.

No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 2/8, Jr. Wells and Buddy Guy. 2/10, Paul Butterfield Blues Band. 2/11, 12, Gabe Johnson; Tracy Lynn Howard. 2/13, Sleepy LaBeef. 2/14, Robert Gordan.

AE, CB, DC, MC.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. 2/12, comedienne/mc Nancy Redman with Bill Maher, Kelly Rogers, and others. Shows at 9:30 and midnight.

No credit cards.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall.

AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight.

AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 2/12, Mr. B' Billy Eckstine, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston.

AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality.

No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun.

No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel), 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun.

AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed.-Thurs. pianist-singer Lloyd Henderson. Fri., magician Slydini. Sat., magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon.

AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m.

AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m.

AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, thru 3/12, The Jimmy Thomas Group, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8:30-3 a.m.

AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking.

No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m.

AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30.

AE, V.

EXCEPTIONAL ITALIAN
CONTINENTAL CUISINE AT . . .

Dino & Henry's

JUST STEPS FROM
MADISON SQUARE GARDEN,
MASTER CHEFS PREPARE
YOUR FAVORITE DISHES

LUNCHEON • COCKTAILS • DINNER Daily
132 W. 32 ST. • RES: OX 5-7995 • Credit Cards
Rec. by CUE-TIMES-WHERE-EARNSHAW PUB.

BIENVENUE

French
Restaurant
LUNCHEON
DINNER
VISA
MASTER CHARGE
A-E.

21 EAST 36th STREET

684-0215



IL MORELLO

Ristorante Italiano

FORBES, NEW YORK TIMES
AND GOURMET



1460 SECOND AVE., (76 & 77) N.Y.C. 535-9310

RESTAURANT FRANCAIS

Chez Napoléon

LUNCHEON • DINNER
Closed Sundays

365 West 50th Street

265-6980

LUNCH, DINNER, SUNDAY BRUNCH

PIANO MUSIC
THURS-SAT EVENINGS

THE Gallery
RESTAURANT

1063 First Avenue (at 58th St.) • (212) 759-4200



EL CHARRO

4 Charles St. In Greenwich Village
Open 7 Days CH 2-9547
Special Lunch—Mon.-Fri. \$7.00
Dinner • Cocktails

"THE FOODS OF SPAIN & MEXICO ARE
MANY — DISCOVER THE VERY BEST."

Call New York Magazine for Information

Call 880-0755, for NEW YORK Magazine's information about restaurant reviews and night spots; Broadway shows, Carnegie Hall, Lincoln Center and Madison Square Garden and information about past articles—all NEW YORK Magazine has created to help you to the world's greatest city. Courtesy of NEW YORK's Information Services Department. Just call 880-0755, Monday through Friday from 12:00 PM to 6:00 PM.

NIGHTLIFE

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 2/8, 15, Marco Silva; Steps of the Imagination. 2/9-12, Carnival-Rio in N.Y. 2/13, Clarice Taylor Trio. AE, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York*, featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret shows at 8:30 & 11. 2/8-12, London Lee with Kitty Bruce. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 2/10-12, 17-19, singer Terri Klausner. AE, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club. 2/7-12, *The International Follies* revue starring singer Billy Daniels and the Indigo dancers. Shows Mon.-Thurs. at 10, Fri. & Sat. 9 & 12:30. Dancing between and after shows to the Indigo Orchestra. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 2/11-14, S'R*O, musical group. AE, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. Upstairs: *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Richard Ryder, Carole Schweid, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. George Segal and the Empire City Imperial Jazz Band, Sun. at 3, Mon. at 8:30 and 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, "Forbidden Broadway," a musical comedy satire. Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 2/10, Nanch Rich. 2/11, 12, Hier Links! musical comedy revue. 2/13, Yvette Adonai. 2/14, Michelle Kerr. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks 11*, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. *Rainbow Room*: Right across the hall, with the same stupendous view, Panama Francis and His Savoy Sultans, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.O.R.—133 Mulberry St., 925-3120. Upstairs: 2/8-15, Gadi Elon and Joy Behar, Tues., Wed. at 9:30, Thurs.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. Tues.-Sun. at 8, *On The Air*—30's musical revue. Shows at 8 & 11. AE, CB, DC, MC, V.

THE WILDCAT—227 E. 56th St., 486-7733. New York's newest cabaret featuring the Wildcat Girls, magician Norm Nielson and comedian George Carl. Nightly at 9 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Intimate supper-club/bar. Thru 3/5, Joe Bushkin, Tues.-Sat. 10 & midnight. *Bemelmans Bar*: Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. *The Crystal Fountain*: Contemporary restaurant with string quartet Mon.-Sat. *Trumpet's*: Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HALLORAN HOUSE—525 Lexington Ave., bet. 48th & 49th Sts., 755-4000. *Biff's Place*: Thru 2/26, Jerry Scott and his Trio, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. *Mirage*:

Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. *Sybils*: Thru 2/26, Lana Cantrell, Tues.-Sat., at 9:30 & 11:30, dining & dancing until 4 a.m. *Hurlingham's*: Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. *Edwardian Room*: Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. *Caffe Fontana*: Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. *Rainier's*: Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. *La Ronde*: Cabaret-show lounge, Thru 2/26, Barbara Graham sings, Mon.-Sat. at 10:30 and 12:30. Live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERY-NETHERLAND—781 Fifth Ave., 355-2800. *Le Petit Cafe*: Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. *King Cole Room*: Thru 2/19, *Some Enchanted Evening*, *The Songs of Rodgers and Hammerstein* starring Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Martin Vidnovic, Mon.-Sat. at 9 and 11. *Grill*: Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. *Astor's*: Pianist Tommy Futato, Mon.-Sat. 5-8. *Disco* from 8:30. Thru 3/12, Mike Cerrati Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. *Peacock Alley*: Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. *Penny Brook* plays Sun.-Mon., 8:30-12:30 a.m. *Cocktail Terrace*: The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6 to closing. AE, DC, MC, V.

Piano Bars

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcie Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. *Aquarium Lounge*: Singer-pianist Ronny Whyte with Frank Tate on bass, Tues.-Sat. from 8:30. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/7, 14, Steven Hayes. 2/8, The Pools; Billy & Tiffany. 2/9, Borneman & Greenhouse; Tiffany D'Alure. 2/10, Bronwyn Rucker; Kate Lynn Reiter. 2/11, Vera Galupe-Borszh & La Gran Scena Opera Co. 2/12, Bruce Hopkins; Susan Burns. 2/13, Jim Luzar; Cheryl Lodge. No credit cards.

HARBOUR CLUB—55 Water St., 269-9233. A new restaurant/club with composer-pianist-singer Paul Roth entertaining, Tues.-Fri. from 5. AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant. Singer Judy Kreston, Thurs. at 9. Jazz pianist David Lahm, Fri.-Sat. 8-midnight, Sun. 7-9 p.m. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Jeanne Matisse. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Feb. 9

2:06/WQXR-AM/FM—Scriabin: Poem of Ecstasy, Op. 54.
3:00/WNCN—M. Haydn: Sym in G (Mackerras).
4:00/WNCN—Walton: Viola Cto (Primrose/Sargent).
5:00/WNCN—Finzi: Eclogue for Piano & Strings (Katin/Handley).
5:06/WQXR-AM/FM—Satie: (arr. Milhaud): Jack in the Box.
6:00/WNCN—Respighi: Fountains of Rome (Kertész).
6:30/WNYC—Sibelius: Sym #5 (Bernstein).
7:00/WNCN—Bach: French Suite #5 in G (Keene).
8:00/WNCN—Berg: Qt. Op. 3 (Tokyo String Qt).
WNYC—Kirchner: Violin, Cello & Piano Trio (Michaels, Lauridsen, Sachs).
8:06/WQXR-AM/FM—Beethoven: Piano Cto #2 in B-Flat.
10:00/WNCN—Mendelssohn: Sym for Strings #9 in c (Ros-Marba).
11:00/WNCN—Coleridge-Taylor: Clarinet Qnt (Kirellis).
WNYC—Busoni: Indian Diary, Book 1 (Weiss).

Thurs., Feb. 10

2:06/WQXR-AM/FM—Boieldieu: Harp Cto in C.
3:00/WNCN—Kalkbrenner: Sonate Brillante in A-Flat, Op. 177 (Ruiz).
WNYC—Rare recordings by Arturo Toscanini.
4:00/WNCN—Kabalevsky: Sym #2, Op. 19 (Measham).
5:00/WKCR—Opera Topics: Harold Rosenthal, featured guest.
5:06/WQXR-AM/FM—Chopin: Polonaise #1 in c-sharp, Op. 26.
6:00/WNCN—Mozart: Qt #23 in F (Berg String Qt of Vienna).
6:30/WNYC—Barber: Hermit Songs (Price/Barber).
7:00/WNCN—Berg: Violin Cto (Ozawa).
8:00/WNCN—Handel: Water Music: Suite #1 in F (Schwarz).
WNYC—Franck: Sonata in A (Sanders).
8:06/WQXR-AM/FM—Zemlinsky: Lyric Sym, Op. 18.
10:00/WNCN—Dohnányi: Orch Suite in f-sharp, Op. 19 (Sargent).
11:00/WNCN—Brahms: Qt #1 in c, Op. 51 (Quartetto Italiano).
WNYC—Enesco: Cantabile & Presto for Flute & Piano (Wincenc, Schiff).

Fri., Feb. 11

2:06/WQXR-AM/FM—Holst: Uranus, the Magician from The Planets.
3:00/WNCN—Vivaldi: Violin Cto in E, Op. 3, #12, "L'Estro Armonico" (Suk, Baumgartner).
WNYC—Carter: A Mirror on Which to Dwell.
4:00/WNCN—Bartók: For Children, Vol. 4 (Kocsis).
5:00/WNCN—Bach: Brandenburg Cto #5 in D (Baumgartner).
5:06/WQXR-AM/FM—Tchaikovsky: Song Without Words, Op. 2.
6:00/WNCN—Dohnányi: Variations on a Nursery Song, Op. 25 (Wild/Dohnányi).
6:30/WNYC—Verdi: Excerpts from Falstaff (Evans/Solti).
7:00/WNCN—Chopin: Piano Sonata #3 in b, Op. 58 (Firkusny).
7:30/WNYC—Vaughan Williams: Sir John in Love (Herincx/Davies).
8:06/WQXR-AM/FM—Schumann: Piano Cto in a.
9:00/WNCN—Britten: Qt #3 (Vermeer String Qt).
9:06/WQXR-AM/FM—Vaughan Williams: Sym #8 in d.
11:00/WNCN—Medtner: Violin & Piano Sonata #1 in b, Op. 21 (Malinin, Shtern).

Sat., Feb. 12

10:00 a.m.—Delius: Florida Suite (Beecham).
10:06 a.m./WQXR-AM/FM—Stravinsky: Berceuse & Finale from Firebird.
11:00 a.m./WNCN—Chabrier: 3 Romantic Waltzes (Kyriakou/Klien).
12:00/WNYC—Mahler: Das Klagende Lied (Boon, Ewing, Wenkel, Rosenheim/Haitink).
1:00/WNCN—Tchaikovsky: Piano Trio in a, Op. 50 (Pletnyov, Oliveira, Rosen).
WQXR-AM/FM—Ponchielli: La Gioconda (Marton, Dunn, Payne, Domingo, McNeil, Furlanetto/Patane).
1:30/WNYC—Foster: Songs (DeGaetani, Kalish).
3:00/WNCN—Debussy: Pour le piano suite (Bérolfi).
4:00/WNCN—Fux: Suite #2 in F (Schwarz).
5:00/WNCN—Miaskovsky: Violin Cto in d, Op. 44 (Felgin/Dmitriev).
5:06/WQXR-AM/FM—Soderman: Swedish Festival.

6:00/WNCN—Dussek: Within a Mile of Edinburgh (Kipnis).
6:30/WNYC—Lehár: Excerpts from Frederike.
7:00/WNCN—Wagner: Sym in C (Gerdés).
8:00/WNCN—Milhaud: Le Carnaval d'Aix (Seeman/Milhaud).
8:06/WQXR-AM/FM—Schubert: Qt #13 in a, Op. 29.
9:00/WNCN—Wagner: Tristan und Isolde (Flagstad, Thebom, Suthaus, Greindl, Fischer-Dieskau/Furtwängler).
9:06/WQXR-AM/FM—Mozart: Horn Cto #2.
11:00/WNYC—Paul Winter's "Icarus." Music by Stephan Micus, Sakari Kukko, others.

Sun., Feb. 13

10:00 a.m./WNCN—Paganini: Grand Sonata for Guitar & Violin in A, Op. 39 (Bream).
10:06 a.m./WQXR-AM/FM—Debussy: La Mer.
11:00 a.m./WNCN—Ravel: Rapsodie espagnole (Stokowski).
12:00/WNCN—Haydn: Andante & Minuet in B-Flat, Op. 103 (Juilliard String Qt).
12:06/WQXR-AM/FM—Music in Berlin.
1:00/WNCN—Pettersson: Sym #8 (Kojan).
3:00/WNCN—C. Schumann: Piano Trio in g, Op. 17 (Beaux Arts Trio).
3:06/WQXR-AM/FM—Reich: Tehillim (Mehta).
5:00/WNCN—Rachmaninoff: Etudes-Tableaux, Op. 33 & 39 (Horowitz).
5:06/WQXR-AM/FM—Great Artists: Soprano Roberta Peters.
6:00/WNCN—Wagner: Die Walküre: Magic Fire Music (Friedman).
WNYC—Berg: Chamber Cto for Piano, Violin, & Winds (Chamber Music Society of Lincoln Center).
7:00/WNCN—Schubert: Sym #9 in C, "Great" (Karajan).
7:06/WQXR-AM/FM—Gabrieli: Sonata #13.
8:00/WNYC—Bach (arr. Ormandy): Toccata & Fugue in d (Ormandy).
8:06/WQXR-AM/FM—Beethoven: Fidelio (Altmeyer, Jerusalem, Adam/Masur).
10:00/WNCN—Tchaikovsky: Songs (Tear, Ledger).
WNYC—Beethoven: Sym #4 in B-Flat, Op. 60 (Zukerman).

Mon., Feb. 14

2:06/WQXR-AM/FM—Wagner: Dawn &

Siegfried's Journey from Götterdämmerung.
3:00/WNCN—Delibes: Sylvia: Ballet Suite (Golschmann).
4:00/WNCN—Bach: Violin Cto in a (Szeryng/Mariner).
5:06/WQXR-AM/FM—Wolf: Italian Serenade.
6:00/WNCN—Lalo: Symphonie espagnole, Op. 21 (Menuhin/Goossens).
6:30/WNYC—Copland: Lincoln Portrait (Stevenson/Ormandy).
7:00/WNCN—Godowsky: Symphonic Metamorphosis on Themes from Strauss's "Artist's Life" (Wild).
8:00/WNCN—Holborne: Pavans & Galliards (Consort of Music).
WNYC—Wolpe: Passacaglia. World premiere live from Alice Tully Hall.
8:06/WQXR-AM/FM—Grieg: Piano Cto in a.
9:00/WNCN—Brahms: Clarinet Qnt in b, Op. 115 (Drucker).
11:00/WNCN—Fauré: Cello & Piano Sonata in d, Op. 109 (Tortelier, Hubeau).
WNYC—Druckman: Valentine (Brehm).

Tues., Feb. 15

2:06/WQXR-AM/FM—Beethoven: The Creatures of Prometheus.
3:00/WNYC—Babbitt: Ensembles for Synthesizer.
4:00/WNCN—Vivaldi: Bassoon Cto in F (Laroque).
5:00/WNCN—Chopin: Andante Spianato & Grande Polonaise Brillante, Op. 22 (Zimmerman).
5:06/WQXR-AM/FM—Liszt: Paganini Etude #6 in a.
6:00/WNCN—Schumann: Piano Trio #2 in F, Op. 80 (Prague Trio).
6:30/WNYC—Coolidge: Rhapsody for Harp & Orch (Von Wuerzler/Landau).
7:00/WNCN—Brahms: Lieder (Anderson).
8:00/WNCN—Tchaikovsky: Francesca da Rimini, Op. 32 (Giulini).
WNYC—Stravinsky: Danses concertantes (Wuorinen). Recorded at the 92nd St. Y.
8:06/WQXR-AM/FM—Fabritius: Violin Cto in d, Op. 7.
9:00/WNCN—Bach: Prelude & Fugue in D (Newman).
9:06/WQXR-AM/FM—A New World of Music: Irving Berlin's Louisiana Purchase.
11:00/WNCN—Dvorák: Tercetto in C for 2 Violins & Viola, Op. 74 (Members of the New London Qnt).
WNCN—Gershwin: Piano Music (Bolcom).

BE INSTRUMENTAL IN MUSIC.



The arts have always counted on Business for support. Please help again. For more information on what you can do, call or write to the BUSINESS COMMITTEE FOR THE ARTS, INC. 1501 Broadway, Suite 2600 New York, New York 10036 (212) 921-0700

Support the arts for America's sake.

LA Bibliothèque
341 East 43rd St. Res: 661-5757
Just across the street from the U.N.

Northern Italian cuisine. Complete prix-fixe dinner \$14.95. After theatre menu from \$4.95, til midnight. Piano bar. Happy hour. Complimentary hors d'oeuvres.
Rainier's
At the Sheraton Centre
7th Avenue at 52nd St., (212) 581-1000

MALAGA
SPANISH CUISINE
★ ★ N.Y. Times
LUNCH • DINNER • COCKTAILS
406 E. 73 (1st Ave.)
737-7659; 650-0605
CREDIT CARDS

TELEVISION

Daytime, Feb. 9-11 and 14-15

2 **WCBS**
212-975-4321
4 **WNBC**
212-664-4444
5 **WNEW**
212-535-1000
7 **WABC**
212-887-7777
9 **WOR** 212-764-7000
11 **WPIX** 212-949-1100
13 **WNET**
212-560-2000
21 **WLIW**
516-454-8866
31 **WNYC**
212-566-3112
H **HOME BOX OFFICE**
212-484-1100
S **SHOWTIME**
212-880-6600
N **UPTOWN**
212-942-7200
W **WOMETCO (WHT)**
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed./Aprinda Ingles
Thu, Tue/I Dream of Jeannie
Fri./Gigglesnort Hotel
Mon./Carrascolendas
H Thu./Movie: The Comeback Kid
Mon./The Violent Earth

6:15
S Thu./Movie: Jack and the Beanstalk

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Magoog
H Wed./Movie: Misty
Fri./College
Tue./Movie: The Comeback Kid

7:00
2 News

4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Mon./Movie: Cannery Row
S Tue./Short Picks

7:30
9 Jim Bakker
11 Pink Panther
H Fri./Consumer Reports Presents
S Wed./Movie: Dragonslayer
Fri./Shoeshine Girl
Mon./Movie: Heartland
Tue./Movie: The Last Metro

8:00
11 Tom & Jerry & Friends
H Wed./Fraggle Rock
Thu./HBO Magazine
Fri./Movie: Golden Rendezvous
S Thu./Movie: Greased Lightning
Fri./Liberace in Las Vegas

8:30
5 Flintstones
9 Wed./Mon./Meet the Mayors
Thu./Nine on N.J.
Fri./Newark and Reality
Tue./N.Y. Report
H Wed./Movie: Challenge to Be Free
Thu./Tue./Movie: Honda

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
11 Straight Talk
H Great Space Coaster
H Mon./Boy Meets Girl

9:30
2 Jokers Wild
5 Make Room For Daddy
7 So You Think You Got Troubles?
11 Mon.-Thu./Flipper
Fri./Insight
S Wed./Fri./Mon./Aerobicise

10:00
2 \$25,000 Pyramid

4 Facts of Life
5 Welcome Back Kotter
7 Good Morning New York
9 Romper Room
11 Civic Programming
H Wed./Movie: Super Fuzz
Thu./Movie: The Shootist
Fri./Movie: Cannery Row
Mon./Movie: Star Wars
Tue./Movie: Challenge to Be Free
S Wed./Movie: The Hurricane
Thu./Movie: For the First Time
Fri./Movie: Tip on a Dead Jockey
Mon./Movie: King Solomon's Mines
Tue./Movie: The Barretts of Wimpole Street

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
W Wed./Movie: Atomic Cafe
Thu./Movie: Tracks
Fri./Movie: Four Friends
Mon./Movie: They All Laughed
Tue./Doobie Brothers

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera

11:30
4 Hit Man
9 You Asked For It
11 Odd Couple
H Tue./Movie: Super Fuzz

12 NOON
2 Tatletales
4 Just Men!
5 Tom Cottle
7 Family Feud
9 News
11 Rhoda
H Wed./Movie: Dirty Tricks
Thu./Movie: The Bad News Bears
Fri./Video Jukebox
Mon./Consumer Reports Presents

13 Nightly Business Report
21 Over Easy
21 Fundraiser

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Basketball: N.Y. Knicks vs. Boston Celtics
11 News

S Wed./Movie: The Last Metro
Thu./Movie: Heartland
Fri./Movie: Animal House
Mon./Movie: Shaft of Love
Tue./Movie: Stir Crazy

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Ryan's Hope
11 News
H Fri./Movie: Dirty Tricks
Mon./Movie: Golden Rendezvous

1:00
4 Days of Our Lives
7 All My Children
9 Wed./Movie: Nothing but the Best (1964). Alan Bates, Denholm Elliot. A real estate agent murders a down-and-out socialite.
Thu./Movie: Major Dundee (1965). Charlton Heston, Richard Harris. A New Mexican Union Army officer offers to track down a savage Indian.
Fri./Movie: The Secret War of Harry Frigg (1969). Paul Newman, Sylva Koscina. WW2 comedy about a private sent to free five generals held by the Italians.
Mon./Movie: Lucky Me (1954). Doris Day, Bob Cummings. So-so Day musical about ambition and romance in Florida.
Tue./Movie: Green Fire (1955). Grace Kelly, Stewart Granger. Romance and intrigue emerald mining in South Africa.
11 700 Club

1:30
2 As the World Turns
H Wed./Making Love Better
Tue./Simon and Garfunkle: Central Park Concert

1:35
S Thu./Movie: On the

13 MacNeil/Lehrer
21 Answer Wise
11 Making Love Better
W Basketball: N.J. Nets vs. Indiana Pacers

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 Tales of the Gold Monkey
11 Movie: Goliath Awaits (1981). Mark

Harmon, Christopher Lee. A group of people are found after being trapped in a sunken ship for 40 years. Part I. See Feb. 10, 8 p.m.
13 National Geographic Special: Australia's Animal Mysteries
21 All Creatures Great and Small
H Movie: Super Fuzz
N Movie: Stolen Kisses
S Movie: Dragonslayer

Right Track
1:50
S News
2:00
4 Another World
5 Mon.-Thu./Chico and the Man
Fri./Special: The Promise
7 One Life to Live
11 Mon.-Thu./Magic Garden
Fri./Big Blue Marble
11 Wed./Movie: Star Wars
Thu./Movie: Take This Job and Shove It
Fri./Consumer Reports Presents
S Fri./Mon./Aerobicise
Tue./Movie: Journey's End

2:15
S Wed./Aerobicise

2:30
2 Capitol
5 World's Greatest Cartoon Show
11 Children's Programming
H Fri./Movie: Golden Rendezvous
Mon./Movie: Cannery Row
S Wed./Movie: Breaker Morant
Fri./Movie: The Barretts of Wimpole Street
Mon./Movie: Greased Lightning

3:00
2 Guiding Light
4 Fantasy
7 General Hospital
9 Ironside
11 Tom and Jerry
H Tue./Those Fabulous Clowns

3:30
11 Scooby Doo
S Thu./Movie: The Adventures of the Wilderness Family

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Wonder Woman
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street
H Wed./Video Jukebox
Thu./Tue./Movie: The Comeback Kid

S Tue./Movie: On the Right Track
4:05
S Mon./Mark Twain Theatre
4:30
4 More Real People
7 Wed./After School Special
Thu.-Tue./People's Court
9 Wed./Movie: Crowhaven Farm (1970). Hope Lange, Lloyd Bochner. Witchcraft and suspense on a New England farm.
Thu./Movie: Something Evil (1971). Sandy Dennis, Ralph Bellamy. An early horror-suspense film directed by Steven Spielberg.
Fri./Movie: Ruby (1977). Piper Laurie, Stuart Whitman. A gangster's ghost haunts his widow and friends.
Mon./Movie: Night Slaves (1970). James Franciscus, Lee Grant. An unearthly force enslaves an entire town one night.
Tue./Movie: The Last Child (1973). Michael Cole, Van Heflin. Sci-fi horror about mandatory birth control.
11 Happy Days Again
H Wed./Fraggle Rock
Fri./College
Mon./The Violent Earth
S Wed./Movie: Jack and the Beanstalk
Fri./Movie: The Gymnast

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rogers
H Wed./Movie: Challenge to Be Free

5:30
13 Electric Company
H Fri./Fraggle Rock
Mon./Movie: Star Wars
S Thu./Movie: Greased Lightning
Fri./Shoeshine Girl
Mon./Movie: Die Laughing

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rogers
H Wed./Movie: Challenge to Be Free

5:30
13 Electric Company
H Fri./Fraggle Rock
Mon./Movie: Star Wars
S Thu./Movie: Greased Lightning
Fri./Shoeshine Girl
Mon./Movie: Die Laughing

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rogers
H Wed./Movie: Challenge to Be Free

Evening, Feb. 9-11 and 14-15

Wed., Feb. 9

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 Brooklyn College Presents
S Movie: The Hurricane

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Air Supply in Hawaii

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice

13 Nightly Business Report
21 Over Easy
21 Fundraiser

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Basketball: N.Y. Knicks vs. Boston Celtics
11 News

13 MacNeil/Lehrer
21 Answer Wise
11 Making Love Better
W Basketball: N.J. Nets vs. Indiana Pacers

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 Tales of the Gold Monkey
11 Movie: Goliath Awaits (1981). Mark

Harmon, Christopher Lee. A group of people are found after being trapped in a sunken ship for 40 years. Part I. See Feb. 10, 8 p.m.
13 National Geographic Special: Australia's Animal Mysteries
21 All Creatures Great and Small
H Movie: Super Fuzz
N Movie: Stolen Kisses
S Movie: Dragonslayer

8:30
5 Carol Burnett and Friends

9:00
2 Movie: The In-Laws (1978). Peter Falk, Alan Arkin.
4 Facts of Life
5 Merv Griffin
7 Winds of War, Part IV
13 Mark Russell
21 Women and the Economy

9:30
 4 Family Ties
 13 It's Your Move
 21 Doctor in the House

10:00
 4 Quincy
 5 11 News
 13 Broadcasting Awards
 21 To the Manor Born
 11 Movie: Star Wars
 11 Movie: Garden of Beauty
 5 Movie: Evilspeak

10:30
 9 Latin New York
 11 News
 21 Butterflies
 11 Movie: Heavy Metal

11:00
 2 4 7 News
 5 M*A*S*H
 9 Lie Detector
 11 Odd Couple
 21 Inside Business
 Today

11:30
 2 Hart to Hart
 4 Tonight
 5 Baretta
 7 Nightline
 9 Hawaii Five-O
 11 Saturday Night
 13 Masterpiece Theatre:
 Winston Churchill—The
 Wilderness Years
 21 Latenight

11:35
 5 Bizarre

12 MIDNIGHT
 7 The Last Word
 11 Movie: So You Want
 to Be a Centerfold/Pet
 of the Year
 5 Movie: The Last
 Metro

12:05
 11 Movie: Thief

12:15
 11 Movie: The Night
 the Lights Went Out in
 Georgia

12:30
 4 David Letterman
 5 Mission: Impossible
 9 Madame's Place
 11 Star Trek

12:40
 2 Movie: The Girls in
 the Office (1979). Susan
 Saint James, Barbara
 Eden.

1:00
 7 Movie: Kansas City
 Massacre (1975). Dale
 Robertson, Bo Hopkins.
 9 World Vision Special

1:30
 4 11 News
 5 Hogan's Heroes

2:00
 2 News Nightwatch
 5 Movie: The Green
 Light (1937). Errol
 Flynn, Anita Louise. A
 doctor's moral and
 romantic struggles,
 directed by Frank
 Borzage.
 9 Joe Franklin
 11 Movie: Island of the
 Burning Doomed (1967).
 Christopher Lee, Peter
 Cushing. Aliens cause a
 heatwave during winter.

2:10
 11 Movie: Bustin' Loose

2:15
 5 Movie: Urg! A
 Music War

2:30
 4 Romance Theatre

3:00
 4 Mary Tyler Moore
 7 News
 9 Movie: Mr. and Mrs.
 Smith (1941). Carole
 Lombard, Robert
 Montgomery. A husband
 and wife find that their
 marriage is illegal.

3:30
 4 Here's Lucy

3:45
 11 Making Love Better

3:48
 5 Love, American Style

4:00
 11 Candid Camera

4:15
 11 Movie: Super Fuzz

4:20
 5 Movie: Breaker
 Morant

4:30
 11 Abbott & Costello

5:00
 11 Focus: N.J.

5:30
 4 Health Field
 7 Listen & Learn
 9 Morning Stretch
 11 News

Thu., Feb. 10

6:00
 2 4 7 News
 5 Three's Company
 9 BJ/Lobo Show
 11 Jeffersons
 13 3-2-1 Contact
 21 Latenight
 31 N.Y.U. Broadcast Lab
 41 Simon and
 Garfunkle: Central Park
 Concert

6:30
 5 WKRP in Cincinnati
 11 Barney Miller
 13 N.J. Nightly News
 31 City Comment

6:45
 31 News from City Hall

7:00
 2 4 7 News
 5 M*A*S*H
 9 Soap
 11 Alice
 13 Nightly Business
 Report
 21 Over Easy
 31 Fundraiser

7:30
 2 Muppets
 4 Family Feud
 5 All in the Family
 7 Entertainment
 Tonight
 9 Benny Hill
 11 News
 13 MacNeil/Lehrer
 21 Woodwright's Shop
 11 HBO Magazine
 5 Aerobicise

8:00
 2 Magnum, P.I.
 4 Fame
 5 PM Magazine
 7 Greatest American
 Hero
 9 Lie Detector
 11 Movie: Goliath
 Awaits (1981). Mark
 Harmon, Christopher
 Lee. Part II. See Feb. 9,
 8 p.m.
 13 Enterprise: Fired
 21 Long Island Week
 11 Movie: The Shootist
 11 Movie: Scenes From
 a Marriage
 5 11 The Valentine's
 Day That Almost Wasn't

8:30
 5 Carol Burnett
 9 Hockey: N.Y.
 Rangers vs. Minnesota
 North Stars
 13 Sneak Previews
 21 Feeling Fine
 5 Benji at Work
 11 Movie: Love at the
 Top

9:00
 2 Simon & Simon
 4 Gimme a Break
 5 Merv Griffin
 7 Winds of War, Part V
 13 Mystery!
 21 Sneak Previews
 5 Movie: Shaft of Love

9:30
 4 Cheers
 21 This Old House

10:00
 2 Knots Landing
 4 Hill Street Blues
 5 11 News
 13 The Making of
 Ghandi
 21 Long Island
 Speak-Out
 11 Olivia Newton-John
 in Concert

10:15
 11 Movie: Smash Palace

10:30
 11 News

11:00
 2 4 7 News
 5 M*A*S*H
 11 Odd Couple
 13 Movie: Inspector
 General (1949). Danny
 Kaye, Walter Slezak. Set
 in Russia during the
 1800s, this comedy
 features Kaye as an
 illiterate who
 masquerades as a friend
 of Napoleon.
 21 Alpine Ski School
 11 Movie: Prince of the
 City
 5 Loving Friends and
 Perfect Couples

11:30
 2 Quincy
 4 Tonight
 5 Baretta
 7 Nightline
 9 Raging From
 Roosevelt
 11 Saturday Night
 21 Latenight
 41 Groove Tube
 5 A New Day in Eden

12 MIDNIGHT
 7 The Last Word
 9 Pitfall
 5 Movie: Sharky's
 Machine
 11 Andy Warhol's
 Frankenstein

12:30
 4 David Letterman
 5 Mission: Impossible
 9 Madame's Place
 11 Star Trek

12:40
 2 McCloud

12:50
 11 Simon and
 Garfunkle: Central Park
 Concert

1:00
 7 Movie: Dillinger
 (1973). Warren Oates,
 Michele Phillips.
 9 Evangelism Special

1:30
 4 11 News
 5 Hogan's Heroes

2:00
 2 News Nightwatch
 5 Movie: John Loves
 Mary (1949). Ronald
 Reagan, Wayne Morris.

A soldier marries an
 English girl to solve
 immigration problems.
 9 Joe Franklin
 11 Movie: Seven Little
 Foys (1955). Bob Hope,
 Milly Vitale.
 Vaudevilian Eddie Foy's
 life story.

2:05
 5 Movie: Dark Eyes

2:20
 11 Movie: Animal
 House

2:30
 4 Romance Theatre

3:00
 4 Mary Tyler Moore
 9 Movie: Rhythm of the
 River (1940). Bing
 Crosby, Mary Martin.
 Entertaining fluff about
 ghost writers for a
 composer.

3:05
 7 News

3:30
 4 Here's Lucy

3:40
 5 Movie: Hussy

4:00
 11 Candid Camera

4:05
 5 Love, American Style

4:10
 11 Movie: The Shootist

4:30
 11 Abbott and Costello

5:00
 11 Biography

5:20
 5 Benji at Work

5:30
 4 Health Field
 7 Listen & Learn
 9 Morning Stretch
 11 News

5:50
 11 HBO Magazine
 5 Movie: The
 Adventures of the
 Wilderness Family

Fri., Feb. 11

6:00
 2 4 7 News
 5 Three's Company
 9 BJ/Lobo Show
 11 Jeffersons
 13 3-2-1 Contact
 21 Latenight
 31 Are You Listening
 11 Movie: Cannery Row
 5 Movie: Journey's
 End

6:30
 5 WKRP in Cincinnati
 11 Barney Miller
 13 N.J. Nightly News
 31 City Comment

6:45
 31 News from City Hall

7:00
 2 4 7 News
 5 M*A*S*H
 9 Soap
 11 Alice
 13 Nightly Business
 Report
 21 Over Easy
 5 Watch Your Mouth

7:30
 2 2 on the Town
 4 Family Feud
 5 All in the Family
 7 Entertainment
 Tonight

9 Benny Hill
 11 News
 13 MacNeil/Lehrer
 21 Square Foot
 Gardening
 31 Tony Brown's Journal

8:00
 2 Dukes of Hazzard
 4 Powers of Matthew
 Star
 5 PM Magazine
 7 Winds of War, Part
 VI

9 Movie: The Silent
 Partner (1979). Elliott
 Gould, Christopher
 Plummer. Terrific crime
 story about a bank teller
 who uses a robbery to
 his own advantage.
 11 Movie: The Beast
 Must Die (1974). Calvin
 Lockhart, Peter Cushing.
 One guest trapped in a
 mansion is a werewolf.
 13 Washington Week in
 Review
 21 The Nature of Things
 Concert
 31 Duke Ellington Jazz
 Concert

11 Movie: The
 Seduction
 11 Movie: Secret Agent
 5 Movie: Animal
 House
 11 Movie: Ghost Story

8:30
 5 Healthbeat
 13 Wall Street Week
 31 Lazy Rhythms and
 Jammin' the Blues

9:00
 2 Dallas
 4 Knight Rider
 5 Merv Griffin
 13 I Heard It Through
 the Grapevine
 21 Movie: Run For Your
 Money (1950). Alec
 Guinness, Donald
 Houston. Comedy of two
 Welsh miners in London.
 31 Amanecer

9:30
 31 Presente

10:00
 2 Falcon Crest
 4 Remington Steele
 5 11 News
 9 Meet the Mayors
 11 Masterpiece Theatre:
 Winston Churchill—The
 Wilderness Years
 11 Boxing: Hagler vs.
 Sibson
 11 Movie: El Super

10:05
 5 Movie: Monty
 Python's Life of Brian
 11 Movie: They All
 Laughed
 11 News
 13 Movie: A Run For
 Your Money (1949).
 Alec Guinness, Donald
 Houston.
 21 It's Your Move

11:00
 2 4 7 News
 5 M*A*S*H
 9 Lie Detector
 11 Odd Couple
 21 Long Island Week

11:30
 2 Movie: Concrete
 Cowboys. Jerry Reed,
 Geoffrey Scott.
 4 Tonight
 5 Baretta
 7 Nightline
 9 Hawaii Five-O
 11 Saturday Night
 21 Latenight
 11 Carlin at Carnegie

11:40
 5 Movie: Stir Crazy

12 MIDNIGHT
 7 The Last Word

11 Movie: Sabotage
 11 Erotica Awards

12:30
 4 SCTV Network
 5 Soul Train
 9 Madame's Place
 11 Star Trek
 11 Movie: A Stranger Is
 Watching

1:00
 7 Movie: St.
 Valentine's Day Massacre
 (1967). Jason Robards,
 George Segal.
 9 World Vision Special

1:30
 5 America's Top Ten
 11 News
 11 Movie: Carbon Copy

1:40
 5 Gallagher: Two Real

1:45
 2 Movie: Short Stories
 of Love (1974). Bill
 Bixby, Julie Sommars.

2:00
 4 News
 5 Movie: San Antonio
 (1945). Errol Flynn,
 Alexis Smith.
 9 Joe Franklin
 11 Best of the Midnight
 Special

2:05
 11 Movie: Chanel
 Solitaire

2:20
 5 Lost Satellite

3:00
 4 Uncle Floyd
 7 News
 9 Movie: The Red
 Pony (1949). Myrna Loy,
 Robert Mitchum.
 11 One Step Beyond

3:10
 5 Hawaii Big Laff-Off

3:30
 4 Romance Theatre

3:41
 2 Movie: The Last of
 the Powerseekers
 (1969). Lana Turner,
 George Hamilton.

4:00
 4 Mary Tyler Moore
 11 Candid Camera

4:10
 11 Movie: The
 Seduction

4:19
 5 Love, American Style

4:30
 11 Abbott and Costello

4:40
 5 Liberation in Las
 Vegas

5:00
 11 Best of Groucho

5:30
 2 Public Hearing
 7 Listen & Learn
 11 Biography

5:35
 9 Movie: Night Caller
 From Outer Space
 (1965). Patricia Haines,
 John Saxon.

Mon., Feb. 14

6:00
 2 4 7 News
 5 Three's Company
 9 B.J. and the Bear
 11 Jeffersons
 13 3-2-1 Contact

SOLUTIONS TO LAST WEEK'S PUZZLES

IN THE AL TOGETHER
T R R A P M A E
A V E N G E D I R O N I N G
L A O D A L L I
Y E T I D I S T I L L E R S
M E E I T
B R E A S T S S C E P T R E
I N E N R R
S A T R A P S C U T L A S S
H F M H U
O S T R A C I S E D O M I T
P A R T R M E E
R A N K E S T O V E R R A N
I G R E O R E S
C R O S S I N G T H E L I N E

TRIPE BRIG AMMO LIMB
JOINED OENO MAID EMEU
AGENTS CLAESOLDENBURG
BONER ICI SPOTS OASES
ROYLICH TENSTEIN
PUG LEI EON TROAS
ASEA SCAPA CII HENNAS
THOMASHARTBENTON DRY
NEROLI HAHHA TAXI IRAN
ARG BRA HEP LIC GENE
ETA GRANTWOOD LOW
BASE SOU ION EPI WWI
AGED EGGS SRIS EASYAS
NOG ROBERTMOTHERWELL
GRASSE YEO INAIR ETTE
ALLAN NYE LED HST
ALEXANDER CALDER
ALICE ELIEL ESS TENSE
JACKSON POLLOCK RECALL
ALEE LOEB OBIE ASTROS
MORN ANNE WELD STOAT

NEW YORK

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only \$29.00. Please check the appropriate box.

Unlisting Service?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

- | | |
|--|---|
| ☐ New subscription. | ☐ Change of address; please note new address. |
| ☐ Renewal. | ☐ Please do not make my name and address available to other publications or companies. |
| ☐ Payment enclosed. | |
| ☐ Bill me later. | |

NAME

ADDRESS

APT. NO.

CITY

STATE

ZIP

Attach mailing label here and send to:

NEW YORK MAGAZINE

P.O. Box 2979

Boulder, Colorado 80322

TELEVISION

- 21 Prism
31 All About TV

- 6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

- 6:45
31 News from City Hall

- 7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming

- 7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Accent Black Theatre
11 Fraggie Rock
5 The Valentine's Day That Almost Wasn't

- 8:00
2 Square Pegs
4 Little House: A New Beginning
5 PM Magazine
7 That's Incredible
9 Road to L.A.
11 Movie: Take the Money and Run (1969). Woody Allen, Janet Margolin. Woody's first feature is extremely funny; a must.
13 Frontline: God's Banker
21 Jacques Cousteau
31 Frederick Douglass: Slave and Statesman
H Movie: Arthur
N Movie: The Girls on the Beach
5 Movie: Sharky's Machine
W The Valentine's Day That Almost Wasn't

- 8:30
2 Filthy Rich
5 Carol Burnett
W Movie: The Postman Always Rings Twice

- 9:00
2 M*A*S*H
4 TV Censored Bloopers
5 Merv Griffin
7 TV Movie: Who Will Love My Children? (1983). Ann-Margret.
9 Movie: Kidnapped (1971). Michael Caine, Trevor Howard. Mediocre version of Robert Louis Stevenson's adventure novel.
13 Great Performances: Balanchine Celebrates Stravinsky
21 National Geographic Special: Australia's Animal Mysteries
31 Freedom to Speak

- 9:30
2 Newhart

- 10:00
2 Cagney and Lacey
4 Special: Fame
5 11 News
21 Mark Russell Comedy Special
31 Mystery!
H Movie: Raggedy Man

- N Movie: Where the Boys Are
5 Bizarre

- 10:30
11 News
13 Right From the Start
21 It's Your Move

- 10:45
W Movie: Ragtime

- 11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Tony Brown's Journal
5 Movie: Extreme Close-up

- 11:30
2 Trapper John, M.D.
4 Best of Carson
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Basketball: Georgetown vs. Connecticut
13 Movie: Happy Go Lovely (1950). Vera-Ellen, David Niven. Producer hires a chorus girl, hoping to get funds from her rich boyfriend.
21 Latenight

- 11:40
H Boy Meets Girl
12 MIDNIGHT
7 The Last Word
N Movie: Stolen Kisses

- 12:20
5 Movie: My Bloody Valentine

- 12:25
H Movie: The Seduction

- 12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place

- 12:40
2 Columbo

- 1:00
7 Movie: Holocaust (1972). Fritz Weaver, Michael Moriarty. Part I.
9 World Vision Special

- 1:30
4 News
5 America's Top Ten

- 1:50
5 Movie: Animal House

- 2:00
2 11 News
5 Best of Midday
9 Joe Franklin

- 2:15
H Movie: Cannery Row

- 2:25
7 News

- 2:30
4 Romance Theatre
11 Movie: Lady Killer (1933). James Cagney, Mae Clark. A mobster becomes a Hollywood star.

- 3:00
4 Mary Tyler Moore
9 Movie: Annie Oakley (1935). Barbara Stanwyck, Preston Foster. Worthwhile story of a female sharpshooter's adventures.

- 3:20
5 Off the Set

- 3:30
4 Here's Lucy

- 3:40
5 Movie: Monty Python's Life of Brian

- 3:50
5 Black News

- 4:15
H Movie: Chanel Solitaire

- 4:20
5 Love, American Style

- 4:30
11 Abbott and Costello

- 5:00
11 Biography

- 5:15
5 Bizarre

- 5:30
4 Health Field
7 Listen & Learn
11 News

- 5:45
5 Mark Twain Theatre

Tue., Feb. 15

- 6:00
2 4 7 News
5 Three's Company
9 B.J./Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight

- 6:30
5 Women: NY Edition
11 Movie: Super Fuzz
5 Movie: Dragonslayer

- 6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

- 6:45
31 News from City Hall

- 7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?

- 7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Hockey: N.Y. Islanders vs. Quebec Nordiques
11 News
13 MacNeil/Lehrer
21 Feeling Fine
31 Tony Brown's Journal

- 8:00
2 Walt Disney
4 The A-Team
5 PM Magazine
7 Happy Days
11 Movie: The Super Cops (1974). Ron Liebman, Sheila Frazier. The adventures of cops in Bedford-Stuyvesant; recommended.
13 Nova
21 The Music of Man
31 With Ossie and Ruby
H Movie: A Stranger Is Watching
N Movie: Secret Agent
5 Doobie Brothers Farewell Concert
W Movie: Sharky's Machine

- 8:30
5 Carol Burnett and Friends
7 Laverne & Shirley
31 Detroit Black Journal

- 9:00
2 Movie: Murder in Coweta County. Johnny Cash, Andy Griffith.
4 Bare Essence
5 Merv Griffin
7 Three's Company
13 American Playhouse: The File on Jill Hatch
21 Masterpiece Theatre: Winston Churchill—The Wilderness Years
31 Humanities Through the Arts

- 9:30
7 9 to 5
31 Understanding Human Behavior
H Movie: Thief

- 10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart
13 Miles of Smiles, Years of Struggle
21 Frontline
31 Japan: Living/Changing Tradition
N Movie: The Man Who Knew Too Much
5 What's Up America

- 10:15
W Movie: Love at the Top

- 10:30
9 Newark and Reality
11 News
31 It's Everybody's Business

- 11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 Movie: Back Street (1941). Charles Boyer, Margaret Sullivan.
21 Feeling Fine
31 Focus on Society
5 Loving Friends and Perfect Couples

- 11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
31 The American Story, Part I
5 A New Day in Eden

- 11:35
H Even More Unexpurgated Benny Hill

- 12 MIDNIGHT
7 The Last Word
N Movie: Garden of Beauty
5 Movie: Dragonslayer
W Movie: Erotica

- 12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek

- 12:35
H Movie: Super Fuzz

- 12:40
2 McMillan and Wife

- 1:00
7 Movie: Holocaust (1972). Part III. See Feb. 14, 1 a.m.
9 Psychic Phenomena

- 1:30
4 11 News
5 Hogan's Heroes

- 1:50
5 Movie: Stir Crazy

- 2:00
2 News
5 Movie: Chain

Lightning (1950). Humphrey Bogart, Eleanor Parker. A jet pilot learns lessons of honor, money and love.

9 Joe Franklin
11 Movie: Our Very Own (1950). Edward G. Robinson, Farley Granger. A young woman discovers that she is adopted.

2:15
11 Movie: Hondo

2:25
7 News

2:30
4 Romance Theatre

3:00
4 Mary Tyler Moore
9 World Vision Special

3:30
4 Here's Lucy

3:40
11 Movie: A Stranger Is

Watching

3:50
9 Movie: Dark Eyes

4:00
9 World Vision Special
11 Candid Camera

4:01
5 Love, American Style

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
11 Even More Unexpurgated Benny Hill

5:25
9 Doobie Brothers Farewell Concert

5:30
4 Health Field
7 Listen & Learn
11 News

TELEVISION

Weekend, Feb. 12-13

Sat., Feb. 12

6:00
2 Patchwork Family
5 Pattern for Living
11 Jack Anderson Confidential

6:10
5 The Gymnast

6:15
11 Movie: Super Fuzz

6:30
4 Sermonette
5 Insight
7 News
11 Candid Camera

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 So You Think You Got Troubles?
9 News
11 Dr. Snuggles
5 Hollywood

7:30
4 Infinity Factory
5 Bullwinkle
7 Davey and Goliath
11 Pink Panther
5 Movie: Raintree County

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street
31 Carrascollendas
11 Movie: Take This Job and Shove It

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
31 Oye Willie

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 9 on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy

Hour
9 Dr. Who
11 Gospel Hour
13 Life on Earth
31 Sonrisas
11 Movie: Star Wars

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
5 Movie: Barbary Coast

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk
7 Mork and Mindy
Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus

11:30
2 Bugs Bunny/Road Runner
13 Oceanus

12 NOON
2 Gilligan's Planet
4 Jetsons
5 Big Valley
7 Weekend Specials
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
11 Simon and Garfunkle: Central Park Concert
5 Movie: Gumball Rally

1:00
2 Black Star
4 Basketball: Syracuse vs. Georgetown
5 NFL Week in Review
9 Bionic Woman
9 Movie: Dixie Dynamite (1976). Warren Oates, Stanley Adams. Two young girls avenge an injustice done to their father.
11 At the Movies
21 Victory Garden
11 Jen's Place

1:30
2 Film Festival
7 Sha-Na-Na
11 Happy Days Again
13 Everyday Cooking with Jacques Pepin
21 Square Foot Gardening
11 Movie: Super Fuzz

2:00
2 Public Hearing
5 6 Million Dollar Man
7 People's Court
11 Laverne and Shirley
13 This Old House

21 Lap Quilting
9 Mark Twain Theatre
11 Movie: Ragtime

2:30
2 NCAA Basketball
7 Eyewitness News Conference
11 Sanford and Son
13 American Playhouse: Keeping On
21 Gourmet Cooking

3:00
4 Basketball: Notre Dame vs. North Carolina State
5 Movie: Kung Fu Conspiracy (1981). Martial arts action.
7 Sportsbeat
9 Movie: Good Guys Wear Black (1979). Chuck Norris, Anne Archer. Martial arts suspense drama about Vietnam vets.
11 Movie: Boxcar Bertha (1972). Barbara Hershey, David Carradine. An early film directed by Martin Scorsese.
21 This Old House

3:30
7 Professional Bowlers Tour
21 Victory Garden
11 Those Fabulous Clowns
5 Hollywood

4:00
13 Nova
21 Square Foot Gardening
31 Life on Earth
5 Movie: I Sent a Letter to My Love

4:30
2 Sports Saturday
21 Lap Quilting
11 Movie: Take This Job and Shove It

5:00
4 Golf: Hawaiian Open
5 Mission: Impossible
7 Wide World of Sports
9 Chronicle
11 Chips Patrol
13 America's Black Forum
21 Sesame Street
31 Alpine Ski School
11 Super Bowl of Tomorrow

5:30
9 In Search Of
13 Open Mind
31 Lawmakers

6:00
2 Channel 2-the People
5 Starsky & Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 Supersoccer

6:30
2 4 7 News
9 Racing
13 Mainstream
31 European Television
11 Simon and Garfunkle: Central Park Concert

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 The Path to War
9 The Saint
11 Dance Fever
13 Inside Albany
21 Wall Street Week
31 New Voice

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
11 Solid Gold
13 Agronsky & Company
21 Inside Albany
31 Blues and Gone

8:00
2 Bring 'Em Back Alive
4 Diff'rent Strokes
5 Movie: Dead Ringer (1964). Bette Davis, Karl Malden. Davis plays twin sisters for a camp feast.
7 T.J. Hooker
9 Hockey: N.Y. Rangers vs. Montreal Canadiens
13 Years of Darkness: As If It Were Yesterday
21 Life on Earth
11 Movie: Even More Unexpurgated Benny Hill
11 Movie: Chan is Missing
5 Doobie Brothers Farewell Concert
11 Movie: Star Wars

8:30
2 Silver Spoons
11 Movie: The Mask (1961). Claudette Nevins, Paul Stevens. An ancient Aztec mask causes the wearer to hallucinate and murder. In 3-D.
31 Peter Tosh

9:00
2 Movie: The Hunter (1980). Steve McQueen, Kathryn Harrold.
4 Mama's Family
7 Love Boat
21 Great Performances: The Regard of Flight
31 NYU Broadcast Lab
11 Movie: Making Love

9:30
4 Taxi

The best of the
 20 Regions
 of Italy...

Gian Marino

★★★★ N.Y. Times
 221 E. 58 St. TUES. -SUN.
 LUNCH • COCKTAILS • DINNER
 By Res.: 752-1696

After our 4 romantic
 corner tables are taken
 we have 27 romantic
 corner tables left

Mon-Fri from 11:30 AM • Sat from 4:30 PM
 Supper Menu 'till the Wee Hours • Closed Sun.
 CONTINENTAL & AMERICAN CUISINE
 Cocktails • Hors D'Oeuvres • Piano Bar
 Special Arrangements for Private Parties

**A Quiet Little Table
 In The Corner**
 THE EXECUTIVE HOTEL
 237 Madison Ave. (212) 685-7160

A roaring fire, a spectacular
 outdoor ambiance, and one of
 the classiest
 menus in town.

Continental
 Cuisine
 Dinner nightly
 till 12

316 East 77th Street
 988-3610

lion's rock

FOR GREAT CORNED BEEF...

MATZO BALL SOUP KISHKA CHOPPED LIVER BAGELS & LOX

THE OLD FASHIONED WAY
 SO YOU SHOULDN'T
 GO HUNGRY

Kaplan's
 AT THE DELMONICO

59 east 59th NYC PL5-5959

• HOME & OFFICE
 CATERING
 • CREDIT CARDS
 • OPEN TIL 11 P.M.
 • 7 DAYS

LOBSTER
 Special \$8.95

SPANISH & MEXICAN
 "Best in Town"
 TIMES • POST

LUNCH-COCKTAILS-DINNER
 OPEN 7 DAYS FREE PARKING

Cafe español
 172 BLEECKER STREET res. 505-0657
 (nr Mac Dougal) Greenwich Village 475-9230

Paris Bids You
 Welcome
Le BOEUF a la MODE

Distinctively Parisienne decor
 The ultimate in French Cuisine
 Cocktails • Dinner
 539 E. 81 ST. off East End Av. 650-9664

TELEVISION

13 Movie: Back Street (1941). Charles Boyer, Margaret Sullivan.
31 Women: NY Edition
5 Movie: My Bloody Valentine

10:00
4 Family Tree
5 News
7 Fantasy Island
21 Humana Festival of New American Plays
31 National Geographic Special
W **Movie:** The Story of Adele H

10:30
5 Black News
11 News
W Doobie Brothers

11:00
2 4 7 News
5 Movie: The Taking of Pelham One Two Three (1974). Walter Matthau, Robert Shaw. Great suspense as four men hijack a New York subway for ransom.
9 Paul Hogan
11 Odd Couple
13 Mystery! Sergeant Cribb
21 Austin City Limits
H **Movie:** Star Wars
5 Bizarre

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing From Roosevelt
11 Streets of San Francisco
5 **Movie:** EvilSpeak

11:45
2 Sportspeople
7 **Movie:** The Dirty Dozen (1967). Lee Marvin, Ernest Borgnine.

12 MIDNIGHT
2 **Movie:** The Ghost of Flight 401 (1978). Ernest Borgnine, Kim Bassinger.
9 Championship Wrestling
13 The Making of Gandhi
N **Movie:** Love on the Run
W **Movie:** Sex Machine

12:30
11 Best of the Midnight Special

1:00
4 Evening at the Improv
9 **Movie:** Blacula (1972). William Marshall, Denise Nicholas. A black vampire on the loose in L.A.

1:05
5 **Movie:** The Other (1972). Uta Hagen, Diana Muldaur. Robert Mulligan's stylish version of Thomas Tryon's best-seller, a horror mystery.
11 Simon and Garfunkle: Central Park Concert
5 **Movie:** The Postman Always Rings Twice

1:30
11 News
W **Movie:** Masked Avengers

1:50
7 **Movie:** Operation Grief. Robert Goulet, Claude Akins.

2:00
4 Uncle Floyd
11 Solid Gold

2:10
2 **Movie:** I Love My Wife (1970). Elliot Gould, Brenda Vaccaro.

2:30
4 Mary Tyler Moore

2:40
H **Movie:** Thief

2:55
7 News

3:00
4 Mary Tyler Moore
5 **Movie:** Young Mr. Lincoln (1939). Henry Fonda, Alice Brady. John Ford's brilliant study of Lincoln's early years.
11 **Movie:** Bedelia (1946). Margaret Lockwood, Ian Hunter. A man marries a woman whose former husbands died mysteriously.

3:10
5 **Movie:** Thief

3:30
4 Here's Lucy

4:09
2 **Movie:** The Law (1974). Judd Hirsch, Bonnie Franklin.

4:40
H **Movie:** Making Love

5:00
11 Biography

5:15
5 Bizarre

5:30
11 Christopher Closeup

5:45
H Davey and Goliath

5:50
5 Doobie Brothers Farewell Concert

Sun., Feb. 13

6:00
4 Sermonette
9 N.Y. Report
11 I Dream of Jeannie

6:30
2 Mr. Moon's Magic Circus
4 Agriculture U.S.A.
7 **9** News
11 Candid Camera
H Air Supply in Hawaii

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller

7:30
4 Twice a Woman
5 Time for Timothy
7 This Is The Life
9 Jack van Impe Presents
H **Movie:** The Shootist

8:00
2 For Our Times
4 To be announced
5 Jimmy Swaggart
7 Christopher Closeup
9 Church Growth International
11 Ever Increasing Faith
13 Sesame Street
5 **Movie:** Jack and the Beanstalk

8:30
2 Way to Go

4 Here's Lucy
7 Insight
9 Day of Discovery

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers

9:30
4 That Teen Show
5 **Movie:** Lost in a Harem (1944). Bud Abbott, Lou Costello. Typical A & C.
7 Wildlife Adventure
9 Point of View
11 Josie and the Pussycats
13 Electric Company
H **Movie:** The Bad News Bears

10:00
4 Positively Black
7 Tempo
9 Mass
11 Tom and Jerry
13 Great Decisions
5 **Movie:** Over the Edge

10:30
2 Public Hearing
4 Visions
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Tarzan and the Slave Girl (1950). Lex Barker, Denise Darcel. The people of a jungle village suffer from a strange disease.
9 Make Peace With Nature
11 Three Stooges
13 Frontline

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Keep 'Em Flying (1941). Bud Abbott, Lou Costello. Early A & C.
H Fraggie Rock

12 NOON
2 Channel 2 the People
4 News 4orum
9 Robert H. Schuller
13 The Making of Gandhi
4 Antiques and Americana
H Air Supply in Hawaii
5 **Movie:** Breaker Morant

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
5 **Movie:** Rescue From Gilligan's Island (1978). Bob Denver, Alan Hale Jr.
7 Directions
21 Magic of Oil Painting

1:00
2 Sports Sunday
4 Basketball: Villanova vs. North Carolina
7 Like It Is
5 **Movie:** Overboard (1978). Cliff Robertson, Angie Dickinson. A husband's frantic search

for his wife at sea.
11 **Movie:** Flood (1976). Robert Culp, Richard Basehart. A dam collapses.
13 Impresario
21 Washington Week in Review
H **Movie:** Dirty Tricks

1:30
21 Wall Street Week

2:00
7 Super Stars
13 Great Performances: The Regard of Flight
21 Long Island Sports Network
5 **Movie:** The Hurricane
W **Movie:** Ride, Ranger, Ride

2:30
5 **Movie:** Four for Texas (1963). Frank Sinatra, Dean Martin. Feuding and fighting in the Old West.
11 Olivia Newton-John in Concert

3:00
4 Sportsworld
9 **Movie:** Murder by Natural Causes (1979). Hal Holbrook, Katharine Ross. Very nicely executed murder plot.
13 National Geographic Special: Australia's Animal Mysteries

3:30
2 Basketball: NBA All-Star Game
7 Boxing: USA vs. the World
11 **Movie:** Look What's Happened to Rosemary's Baby (1976). Patty Duke Astin, Ruth Gordon. That evil baby grows up.

3:45
W **Movie:** A Life of Her Own

4:00
13 American Interests
21 **Movie:** Movie Struck (1937). Jack Haley, Rosina Lawrence. Small town girl is bitten by the Hollywood bug.
31 Washington Week in Review
11 **Movie:** Swamp Thing
5 **Movie:** Over the Edge

4:30
7 Wide World of Sports
13 Tony Brown's Journal
31 Lawmakers

5:00
4 Golf: Hawaiian Open
5 Kojak
9 Those Amazing Animals
13 Women and the Economy
31 Inside Washington

5:30
11 **Movie:** Magnum Force (1973). Clint Eastwood, Hal Holbrook.
13 Firing Line
21 Sneak Previews
31 Cityscope
H **Movie:** The Bad News Bears

6:00
2 7 News
5 **Movie:** The Longest Yard (1974). Burt Reynolds, Eddie Albert. Highly entertaining football game between the prisoners and guards of a jail.
9 Road to L.A.

21 Answer Wise
31 All about TV
5 **Movie:** Faerie Tale Theatre
W **Movie:** History of the World, Part I

6:30
2 4 7 News
13 Civilization
21 Answer Wise
31 Searching

7:00
2 60 Minutes
4 A Smurfy Valentine
7 Ripley's Believe It or Not!
9 Rangers Close-up
21 Inside Albany
31 Rebo
5 The Gymnast

7:30
4 A Special Valentine With the Family Circus
9 Outdoor Life
11 At the Movies
13 Great Zoos of the World
21 Long Island Week
31 American Hero Show
H Fraggie Rock

8:00
2 Archie Bunker's Place
4 **Movie:** The Invisible Woman. Alexa Hamilton, Harvey Korman.
7 The Winds of War, Part VII
9 Straight Talk
11 Wall Street Journal Report
13 Life on Earth
21 Mystery! Sergeant Cribb
31 Voices of Our People
H **Movie:** Sharky's Machine
N **Movie:** The Man Who Knew Too Much
5 **Movie:** Diner
W **Movie:** Student Bodies

8:30
2 Gloria
5 Special: Rich Little Salutes Bing Crosby
11 Lawrence Welk

9:00
2 Jefferisons
5 Special: America's Top 10 Book of Love
9 It Is Written
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years
21 **Movie:** The Son of Monte Cristo (1940). Louis Hayward, Joan Bennett.
31 Amanecer

9:30
2 One Day at a Time
9 World Tomorrow
11 Paul Anka
31 Presente

10:00
2 Trapper John, M.D.
4 Candid Camera's 35th Anniversary Show
5 **11** News
9 Jimmy Swaggart
13 Faulty Towers
31 Crisis to Crisis
11 **Movie:** Animal House
H **Movie:** Sabotage
5 **Movie:** Breaker Morant
W **Movie:** Butterfly

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House

11:00
2 4 7 News
5 Off the Set
9 Madame's Place

11 Odd Couple
13 Metacosms

11:15
2 7 News

11:30
5 David Susskind
11 Honeymooners
13 Matinee at the Bijou

11:45
2 Sports Update
4 **Movie:** Will: G. Gordon Liddy. Robert Conrad.
7 Sports Special

11:50
11 Not Necessarily the News
5 **Movie:** Smash Palace

12 MIDNIGHT
2 **Movie:** Murder at the Mardi Gras (1978). Didi Conn, David Groh.
7 **Movie:** Naked Jungle (1954). Charlton Heston, Eleanor Parker.
9 Barry Farber
11 Laugh Trax
H **Movie:** Sparkle
W **Movie:** Nice Dreams

12:20
H **Movie:** Bustin' Loose

1:00
9 **Movie:** Battle Hymn (1957). Rock Hudson, Martha Hyer.
11 It's Your Business

1:40
5 **Movie:** Urgh! A Music War

1:45
4 Mary Tyler Moore

1:55
7 **Movie:** The Two Faces of Dr. Jekyll (1961). Paul Massie, Dawn Adams.

2:00
2 News
11 **Movie:** My Foolish Heart (1949). Susan Hayward, Dana Andrews. Torch song WW2 romance of a pilot and a lonely girl.
H Groove Tube

2:15
4 Positively Black

2:45
4 First Estate

3:00
5 **Movie:** The Pawnbroker (1965). Rod Steiger, Geraldine Fitzgerald.

3:15
H Olivia Newton-John in Concert

3:40
7 News

3:45
5 **Movie:** Diner

4:00
11 Best of Groucho

4:30
11 Abbott & Costello

4:50
H Air Supply in Hawaii

5:00
11 Biography

5:30
4 Health Field
11 News

5:40
5 **Movie:** The Hurricane

NEW YORK CLASSIFIED

New York Classified is a weekly feature. All classified ads are accepted at the discretion of the publisher. Rates: one-time ad, \$26.75 per line; two consecutive ads, \$22.50 per line per issue; three consecutive ads, \$21.25 per line per issue; four consecutive ads, \$20.00 per line per issue. Minimum ad, two lines. Add \$10.00 for NYM Box Numbers. Display classified ads are available at \$330.00 per inch plus. Add 10% for reverse type. Complete rate card available. Check or money order must accompany copy and be received by new closing (every Tuesday by 12 noon for following Monday). Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; 880-0732. Reply to N.Y.M. Box Numbers at same address.

ANTIQUES

Manhattan Art & Antique Center—NY's largest antique center. 73 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/56th Street, 355-4400, 7 Days.

Unbelievable Shopping—52 separate shoppes. Unusual collectibles, jewelry, clothing, records, movie memorabilia. Thur, Fri, Sat, Sun 1-8 p.m. 252 Bleecker St. Greenwich Village Emporium.

ART

Cannot Afford Originals?—Enjoy affordable fine art reproductions. Our experts will copy the masterpiece of your choice with flawless artistic accuracy. Barry Brown Associates 212 772-2372.

Handpainted Children's Furniture—Custom decorated. 212-410-6388.

Robert Kipniss—Exhibit of new paintings and prints. February 6-27. Meet the artist Sunday February 6 12 noon - 5pm. Summa Gallery 152 Montague St. Brooklyn Heights, Boro Hall stop. 875-1647. Open Tuesday thru Sunday. Open late Thursday evening.

ENTERTAINMENT

Thank you America for Making us #1.
In Appreciation - 10% discount on Valentine's Day with this ad



THE GIFT THEY'LL NEVER FORGET

Featuring StripperMan and Our Famous Stripping Nun

Beware Of Imitations!

STRIP-A-GRAM

THE ORIGINAL SINGING STRIPTEASE TELEGRAM CO.
(212) 420-1190 EST. 1980 (516) 222-1126

Psychic Parties Extraordinaire—Tarot, Palmistry, E.S.P., magic, handwriting, astrology, hypnosis. Bar Mitzvahs. 599-7576

Bellydance-A-Gram—By Mara. The most beautiful Belly Dancers for all occasions. 212-225-1153; 516-488-6699

ZIPPY for Valentine's

HAVE YOUR BALLOONS DELIVERED By a REAL LIVE TV PERSONALITY—ZIPPY The Famous CHIMPANZEE accompanied by his beautiful/handsome assistant.

516-378-2451 or 516-378-2411



Balloon Happy, Free Champagne—With every Valentine bouquet. Absolute best price. All bors. 273-5800.

Stoy®, Mobile Discotheque—Manhattan's Largest, Most Experienced. Make Your Party The Success! 557-1588.

MANHATTAN • BROOKLYN • QUEENS

balloon bouquets OF NEW YORK

The original balloon delivery and decorating service

For nationwide delivery information, call above number or 1-800-424-2323

VISA • MC AM EXPRESS

212-787-8290

"Wizard of Results"—Palmistry, Magic, Tarot, E.S.P., hypnosis, astrology. Superb Party Boosters! 212-787-7417

Erotics!—Magicians, Palmists, Dancers, M/F. Shows/grams. "Tasteful!" 599-7576

Hudson Woodwind Trio—Julliard grads. Elegant classical music. 799-6308

Balloons And Kisses—\$19.99—Sweets Etc. delivers balloons tastily! 768-3161

Fragrance By Phone L.L.

"DELIGHT THE SENSES! SEND A SCENT!"

Send a scent with a song in a MAGICAL MUSICAL MESSAGE BOX

Elegantly gift wrapped U.S. everywhere.

516-627-7269
Major credit cards



Leading Caricaturist—Enliven your business or private parties. 212-873-1695

Master Magician! All Occasions - Lotsa Participation. David Fletcher 246-2438.

Gorillas Galore, Balloons—Belly and Chicken grams. Anywhere, anytime. Life O' The Party. 201-261-4000

WINE AND ROSES CELEBRATE APPRECIATE CONGRATULATE

gifts • decor • party favors make someone happy

BY DELIVERY 212-838-5411



Clone Your Lover—Fun gift idea. Valentine perfect! 212-631-3078.

New Jersey's Balloon Lady—Delivers bouquets/ helium balloons 201-763-4960

(1) Man Band—Keyboards, vocalist. Live & tape. DePAUL MUSIC. 229-6016

BALLOON SALOON

exquisite party decorations

Balloons delivered by our Sensational Cowboy (212) 444-6700

Giant chocolate chip cookies

SAME DAY SERVICE

ALL MAJOR CREDIT CARDS



Why Pay More?—Melodeograms® has the best Valentine specials for less! Dancing Valentine heart, song & chocolates - \$45. Telegram, chocolates, & balloons - \$40. Balloon delivery, Valentine multies - \$25. Plus full range of telegrams for all occasions. Same day reliable service. Charges accepted. 212-370-9693; 516-795-3970.

Bubby-Gram—Hilarious "Jewish Grandma" delivers get-well chicken soup, birthday knish. 212-570-2779.

Have Robots, Will Travel—Real mechanical robots. Great for parties, meetings etc. Nationwide Robots, 926-6606

You Will Love—Your Telephone Answering Machine If You Call This Number. (212) 505-1041 or (617) 523-6218.

TAILORED TUNES Singing Telegrams

- personalized lyrics for any occasion
- white tophat & tails
- balloons • gifts • other costumes

send a singing heart for valentine's day

VISA MC AMEX 516-427 9759



The Entertainment Connection—Mime music, magic & more 860-0160

Valentines-Send a Song!—Composed and Recorded to order. \$25 516-667-3203

Balloon-A-Fairs—Save on L.I. Bouquet Delivery. Valentine specials. 516-799-2772

Give-A-Gram—Belly, Gorilla, Hula, Creative, Skin-A-Grams. (212) 548-8636.

CHOCOLATE PIZZA-GRAM COOKIE-GRAM SALAMI-GRAM

MYLARS • JUMBO LATEX Promotions • Parties • Centerpieces COSTUME DELIVERIES

(516) 888-2325 • (212) 895-3717 Mon.-Sun. • Same Day Service

BALLOONS-TO-YOU Inc. NATIONWIDE®



Professional Videotaping—Of all your special events. 986-6578.

Caricatures by Puglisi—Bar Mitzvahs, Parties 212-631-3078.

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious." All occasions. Top Pro! ZORDINI, 212-939-2066.

G-G-G-Gorgeous Grams—Police and Bag Lady. 212-226-5237.

Bellygrams/Shows—The Enchanted Veil. Mid-eastern dancing at its finest. Live/taped music. NY, NJ 212-927-2110

Armadillo, Goose, Elephant—Puppy. etc. Valentine's or anyday. 241-6732.

Yenta-Gram® Yenta Comediennes deliver outrageous, personalized nagging messages, all occasions. 212-475-0566

Caricaturist—STEVE BRODNER draws crowds. 212-586-1267.

Lesli Howard's Travelling Tintype—Studio. Costume photos, Bar Mitzvahs promotions, free brochure. 914 794-3389

ORDER EARLY! VALENTINE'S DAY

•Balloons• Singing Telegrams•

Manhattan Brooklyn Queens

BALLOON-A-TUNE 221-3600

outside n.y.c.

• BALLOONS-IN-A-BOX •

YOU-niquely Gifted—A total gift & card sending svc. Personalized poems. Message cakes. Money tree. Custom chocs. Caricatures. Balloons. Plants. Personal Shopper. Gift Consul. Creative Delivery. More. Free cat 516-751-3934

Keep Their Heart On—With Strip 'Em Silly Telegrams. Male/Female Strippers with style, class, fun and laughs. 212-369-4400

Happy Valentine's Day!

- SINGING TELEGRAMS
- LOVELY LEOPARDS
- BELLY DANCERS
- STRIPPERS
- CORILLAS
- BALLOONS
- and more

Balloons to go

212-989-9338



The Flying Carpet® Belly Dancer—Dancing is our business & our business is an art. M/F dancers. All occs. Nationwide. 212-690-1322; 516-379-7585. MC/V

Westchester-Fairfield BellyTellygrams Belly dancers. Magic box and jewel. Tri-state area. Call ZOHAR® 914-723-5252

From Westport, CT. To Montauk, L.I.—Preppygrams. • Telegrams With Class. Valley Girls, Cupid, Preppy Gorillas. Local Telegrams \$30. 212-740-9321.

Wow 'Em in Westchester—with WITTY DITTY Personalized Singing Telegrams and Balloons. We've got the style That makes 'em smile! WITTY DITTY INC. 914-235-5590

Valentine's Day Specials

Heart-on-hearts bouquet

Radiant red latex heart balloons surrounding giant silver heart

X-rated Valentine A real hot-number!!

Looney Balloons The best balloons in town delivered by gorilla or red tuxedoed messenger

Singing Telegrams Our famous messengers: Mae East, GorillaGram, BellyGram, Fairy Onion, Manhattan Mama, Mr. Wonderful, Mr. Macho 212-741-0006

EASTERN ONION All major credit cards Serving NY, LI, CT, NJ



ENTERTAINMENT



Don Anthony—Guitarist, Vocalist, Rock, Disco, Country Music. 233-6161.

Belly-grams Unlimited—Authentic Mid-East M/F dancers, 475-6363. A.E.

Select-O-Gram's Unique—Gift ideas say I Love You. Balloonyer, helium filled balloons, party decorating/bouquets. Buy 1-1000. Pick-up/ delivery. Salami-A-Gram, seen on CBS, kosher 24" "dressed" salami, your favorite person cloned, nationwide. Brownie-gram, giant sized brownies/ blondies by **WELL-BRED LOAF®**. Delicious. Thin-A-Gram, a basket filled with diet delights for your eating pleasure. Select-O-Gram. 874-0775.

Brooklyn, Queens Rejoices—Bouquets of balloons, plush animals, chocolates, champagne, cheesecake, singing clowns, gorillas. **BALLOON FLORIST**. 241-6732.

Bare Facts—Gorgeous M/F strippers, impersonators. Highest ratings, featured *Forum* magazine, *Midnight Blue*, *WPIX*. Tri-state. Photos avail. 212-929-4317.

Magic by Neil—All occasions. Around the corner, around the world. 596-7165.

Westchester, Rockland, Bergen—Belly grams, skin grams, gorillas, tails, nudie doll/balloons! Balloonyer Of Nyack. 914-358-3546.

Gorilla, Clown, Chicken—Captain Valentine, singing telgrams. 241-6732.

The Valentine Balloon Specialist...
Free Costume Delivery
Myers - Latex - Special Attachable Gifts
Creative Balloons, Etc.
Nationwide - Party Decor
(212) 352-7536 (516) 489-8983

Bellygrams By Jahila—Beautiful dancer. Great rates. 212-541-7868.

Videotaping, Color And Sound—Preserve your precious moments. Exp. prof's, portable system. Featured N.Y. Times. Best prices. 212-964-7589.

BigApple—Personalized, Free Cassette, Champagne. Heart Lady. Gorillas, Belly Dancers, Strippers, Bunnygals, Tarzan, Plus 30 More/Balloons. 947-0591

Stuffed Animal Grams—Balloons Too! Valentine's Day? Any day? Affordable gifts. Delivered. 691-4898; 924-9005

Yiddish Gorillas, Belly Dancers—M/F Strippers. Ethnic & Jezebelly Gorillas. NATIONWIDE. 212-741-0018 Brochure.

Mystery Nights—Magicians, Mentalists, Palmists, Computer Portraits. **MAGIC TOWNHOUSE**. 212-752-1165.

M/F Strippers Gorillas—Original songs, acts. Unique-Gram. 475-6828. AE

Send-a-Smile®—Our Gorillas Belly, Hula & Strip! Beauties Too! Stupid-Cupid and Hairy-Fairy \$25. Valentine Specials include giant chocolate kiss. 929-2326

Caricatures by Cheryl Gross—Will make your party great. 212-768-7407.



Give Your Sweetheart—A real life Valentine! Original singing telegrams by famous Hollywood glamour girls. Mae, Marilyn, Dolly, and Carmen. Delivered in gorgeous, glamorous costume. Gorgeous guys also available! 758-0694.

The Magic-Genie Belly Dancer®—Exquisite presentation - Beautiful bellydancers. Free Champagne. 944-9234

HOW ABOUT A WILD AND CRAZY PARTY?

It's all here at Wednesday's and Thursday's. You name it, we've got it... great food, fabulous atmosphere and more wild suggestions that will make your next party truly unforgettable. Perfect for corporate meetings/bashes, weddings, sweet sixteens or just "gettin-the-gang-together" parties. Wednesday's and Thursday's, the two most unique spots in New York... now you can have your affair with flair. Wednesday's, 86th St. between 2nd and 3rd Aves; Thursday's, 57 W. 58th St.

Call Susan York at 371-7777.

Party Music—DJ's - Lites - Video. Professional, Exel Refs. From \$250.662-4921

Balloon Tycoon—Gifts, ridiculous/ sublime, Valentine/anytime!! W'chester 914-723-4115; Rockland 914-354-7713

Erotic Balloon Sculptures—Personalized Gifts-Decorations-Grams. 599-7576

Musical Comedy Revue—Personalized for Parties. Lauffing Matters, 580-0045.

Famous Big Bands at Your Party!—Dance to THE JOHN DANSEY ORCHESTRA. Free Recording: 469-5074



ENTERTAINMENT/KIDS

Birthday Parties—Complete! Our place! Yours! Magicians! As seen in *Cue, New York Magazine, Times*. **MAGIC TOWNHOUSE** 212-888-6452

Starmite Puppet Party—Superheroes, Smurfs and E.T. Unique. 212-473-3409.

Magicians! Puppeteers! Clowns! Vent! Fun & More. The Wizard. 212-724-5280

The Music Clown!—Songs, balloons, puppets. **SANDY LANDSMAN** 586-6300

Marilyn—Storyteller, songs, dance, games, kids participation. 689-5320.

R.J. Lewis—MAGICIAN from Broadway's "BARNUM". Call 247-2784.

ENTERTAINMENT/MUSIC

Duosities In Music—Orchestras And Entertainment. Sparkles as NY. 371-6737

Classical Music!—LE MENAGE. A unique and sophisticated trio. 567-0743

One Man Orchestra—Keyboard and vocals by JEFF DERSHIM. 212-786-5298

Mobile Music King—Finest Disc Jockeys & special effects for every occasion (since 1972) Music from every Era. Personalized svc. Impeccable ref's. 507-7995

Bach to Rock—Quality ensembles for all occasions. Everything in live musical entertainment. Brochure. 212-535-8476.

Courtly Music—Elegant Festive Baroque and Renaissance Music on Recorders. FREE Brochure. 212-580-7234

Singing Telegrams Anytime—Specialties! Balloons! Best Price! 929-8609.

Disc Jockey Plus—12 years exp. doing super parties. We cater our music to your taste. Excellent refs. 212-984-3713.

DJ B Dro,hMusic from Bach to Rock—Spectacular lights/fog, etc. 516-483 5248.

Lisa Goodman Ensembles—Fine classical music and quality jazz. 489-1641.

Courtly Music—Elegant Festive Baroque and Renaissance Music on Recorders. Free Brochure. 212-580-7234

Banjo Man—Show with banjo, uke, bagpipes. R.Stillman.541-7600;989-2428

MindSweeper, Mobile Disco—Great party music, lighting, refs. 875-9824.

Chamber Music Ltd—Elegant music. All occasions. Tri-state. 516-484-4377.

Larry Ozone's—Have records, will travel, music and party entertainment. Dance music of every decade. Creative lighting effects. Talented performers. Personalized service. 212-969-2832.

The Black Tie Strings—beautiful music "from Vienna to Broadway." Strolling violinists, chamber ensembles, elegant dance orchestras. Impeccable corporate references. Brochure: 478-2982

ENTERTAINMENT/SINGLES

Single? Meet That Special !!—Low Fee. Call DATELINE free. 800-451-3245

Magic Match Ltd.—The Intelligent Alternative. Exclusive introduction service. 784-2307; 362-2191.

VIDEO DATING!

Over 17,000 Secretaries, Doctors, Carpenters and Teachers all use IntroLens, the Metro area's largest Video Dating Organization. Intelligently choose the single people you want to meet by watching their Video Tapes. Try it this week or next and get your **FIRST MONTH FREE!** For FREE Brochure call the office number nearest you.

IntroLens

- Manhattan 750-9292 • Bronx 690-3030
- Brooklyn 729-2992 • Queens 784-3125
- Staten Island 626-6119
- Nassau (516) 829-9595
- Suffolk (516) 752-9301
- Westchester (914) 428-6766
- Fort Lee (201) 944-5669
- East Brunswick (201) 257-7900

Crossroads, the Gracious Way to Meet—Quality single people. Director: Cathleen Crawford, praised by the *New York Times*. N.Y. 490-1250; N.J. 201-592-6787; Riverdale/ Westchester/ Connecticut 212-548-8477.

Jewish Professional Singles—Meet friendly, intelligent, high-quality men/women. 212-734-5566; Monday-Thursday. 1 p.m.-8 p.m.

LONELY? Come in & select Est. 1920 **FRIENDSHIP, LOVE, MARRIAGE**
FIELD'S (212) 391-2233
41 E. 42nd St., N.Y.C. 10017
Rm. 1600 NATIONWIDE
Free Consultation & Booklet. Visitors invited. Confidential. Open 7 days. 18-80. All Religions. We make arrangements for your children without their knowledge.

Date Single Professional People—We are a selective dating organization that understands the special needs of single, prof'l people. Compatibility Plus. Call for free social profile. 212-926-6275; 201-256-0202; 516-222-1588; 914-997-1848

Downingtown Singles Weekend With — an astrology kick. Even if you don't believe, what fun! Professional psychics, free charts, readings. 3/18. 934-9402

Face To Face 239-0464—In our service you choose the people you'll like to meet for a serious relationship.

One To One—The best way to meet the right person for you. Personalized, serious, confidential. 212-722-6369.

Herpes?—New Horizons is a singles dating service just for you. Info, Box 608 Rockville Centre, N.Y. 11570.

Rence's Vip Escort—Service. 322 West 57th. street N.Y. 212-581-1948.

Gay?—Meet someone special. Quick! Confidential! Legitimate! **CONTACT®** 212-794-0050. Nationwide.

COUNSELING

A Decade of Service—To The Gay Community. Psychoanalysis-Psychotherapy 777-0078

Sexual Problems?—Masters and Johnson Techniques. Medical Supervision. 212-255-2908.

Certified Social Worker—Individual, marital, & family. Flexible hrs. & rates. Prof'l office located 498 West End Ave. For free consultation call 787-2865

Free Medical Treatment—Within a research program for anxiety. 772-7233

COUNSELING

Private Psychotherapy Referral Service—Confidential, no intake procedures. Certified Psychoanalytic Therapists with private offices. 212-420-1200.

Gay Married Men's Group—Call 864-4122. TWTH 11:00-1:00.

Co-therapy Team of Female and Male Therapists—Works with couples on relationship issues. Eliminates the traditional triangle that occurs with one therapist. Call certified therapist 243-1239.

Living With Cancer—Supportive counseling, licensed psychotherapist, Gramercy Park. 212-767-3031.

New Female Sex Therapy—Fast free details. nBx 2 Elmont, LI, 11003

Sexual Problems?—Male Therapist. Private! Confidential! 212-832-6659.

Career Counseling—Times are hard. Job market is tight. Explore career alternatives, expand your horizons. Practical, supportive career counseling. Resume services also available. 221-5985

Loss Of Child Custody—Individual consultation, group therapy for parents. CSW, Editor acclaimed Psych textbook. 212-535-6291.

Loving Therapy—Female PhD. All disciplines. Short term. Sex therapist. Surrogate available. Gramercy Park. For appointment call 11am-1pm. 689-9717

New Gay Holistic Therapy Group—Forming now. For interview 749-7501.

Contact Us—Free first consultation. Individual, couples, and group counseling. Insurance plans/sliding scale. 5th Ave at 13th. CPCA. 243-4469

Grand Opening. Sensual Psychodrama Fantasies—Lovely new loc. Secluded 4 story townhouse. Est. 11 yrs. Complete confidentiality. Privacy-own-floor. NEW EQUIP. M-F 11-10pm. S-S 2-9pm. \$75-\$250. 475-3377 BRING AD \$25 OFF

Astrologer—Charts cast, private readings, forecasts. Celebrity clients. Confidential. Revealing. Reasonable. 580-9753

DENTAL/MEDICAL

Alcoholism—New revolutionary, easy, and inexpensive treatment to end or reduce drinking. Call Adam Lewenberg, M.D. 420 East 51st St., NYC. 688-0813.

Experienced Acupuncturist/Internist—Ling Sun Chu, M.D., 107 E. 73rd, 472-3000

EDUCATION

Private Speech & Language Therapy—NYS Lic. speech therapist treating child/adults. MA CCC-Sp. 755-2335. E. 61 St.

Speech Therapist—M.A., NYS licensed. 13 years experienced. 410-4488.

INSTRUCTIONS

Flying Lessons—Private pilot and commercial. Certified instructor. 228-6560

SAT, GMAT, LSAT, GRE Courses—HAP Inst. E. Federbush. 212-247-1086.

EMPLOYMENT OPPTY

Full Time—Flexible hours. Responsible, experienced individual wanted to help care for newborn. Light household duties. Must have excellent references. East 70s, luxury building. 288-7558 for appointment.

FINANCIAL CONSULTANTS

Personal Consulting—Want help managing your personal affairs; planning taxes/career/etc; getting organized? Call 'Mind Your Business,' 674-2045.

TAX/ACCOUNTING SERVICES

Newman, DeCoster & Co.—C.P.A.'s. Reliable, professional, knowledgeable. 212-986-2515. 212-465-5349.

Tax Planning/Preparation—Experienced CPAs will minimize your tax bill. Personal Capital Management. 685-8624.

FLORISTS

Richard Salome Flowers—has Cupid deliver your Valentine's. Call 988-5570.

FURNITURE

Bed-Bedder—doesn't have to brag about its furniture. Its customers do it. Bed-Bedder 37 W. 20th. 243-6315.

Furniture Wholesale Co-op—Brand names. Mattress \$29; Frames \$12; Convertible \$169; Rugs \$39; Spanish Bedroom \$295; Brass Headboards \$19. 1326 Madison Avenue, 876-5838.

Fredrick the Mattress King—Discounts on Sealy, Simmons, Serta, Restonic, King Koil, Convertibles, Platform Beds. 157 E 33rd St. 212-683-8322

Solid Brass Beds—Unique, exclusive designs! Factory on Premises! ELEGANTE 212-256-8988 also Sundays.

GIFTS

Send Your Valentine a Basketful—Of romantic treasures. Phone Basket Case Unlimited. 212-549-5209; 203-255-2267.

GOURMET SERVICES

Jason Rogers Hale Inc—For all Private and Corporate Occasions when Quality is Important. BU 8-8438.

GARVIN'S
Of Course!

A Beautiful Private Party Room For Special Occasions From 10 to 200 Weddings, Meetings, Banquets & Parties

Call Laurie Garvin at 473-5261

19 Waverly Place Between Broadway & 5th Ave
Garvin's Restaurant — Greenwich Village

A Sense Of Taste, Inc—Creative Catering at your place or ours. 212-570-2928.

Delice—Total party planning & catering. Creative consultants, gourmet food expertly presented, bartenders, waiters, entertainers, all party needs. 737-5557

Pan Handler—Elegant & Creative Catering. Priv/corp. functions. 684-4299.

Le Petit Grenier—Personalized Catering and party coordinating. 879-7298.

12th Year! (212) 362-8200

take it easy • you've got

LEND-A-HAND

Party Help • Rental Equipment
Entertainment • Hors d'oeuvres
Buffets • Bar Set-ups

Ristorante **SPQR**

SENATUS POPULUSQUE ROMANUS
(The Senate & People of Rome)

Whether you are planning a small party for friends or a 7 course dinner to cement a corporate merger... whether your guests number 3 or 300...

Serving Classic Italian Dishes
133 Mulberry St. 925-3120
(Bet. Hester & Grand in Little Italy)

Mansions, Townhouses, Rooftop Gardens—Private Clubs, Discos to Yachts. Complete planning, gourmet cuisine. Weddings a Specialty. PARTY PROFESSIONALS. The Caterer chosen by NY Chamber of Commerce. 212-807-8278

La Petite Soiree—Catering for the Small Party. Breakfast for 2. 777-8431

David's Ltd—Incomparable Catering. Corporate/Private. Reasonable. 835-6215.

The Elegant Evening—Complete Party Planning for many or few. Personalized service/catering for all your entertaining. Brochure Available. 212-980-9467.

Magic Mushroom Inc.—We cater parties that create uninhibited joy. New Gourmet Shop, 349 E. 83rd St. 737-9020.

Charles Brown Catering Service—Our staff with years of corporate and private party experience can produce the most SPECTACULAR FOOD & QUALITY SERVICE all within your allotted budget. Call C.B.C., 242-7467.

The Movable Feast—Exquisite Private/Corporate Catering. Brochure. 891-3999.

For the Ultimate in Home Catering—Gourmet Touch Inc. (516) 626-2829.

A Private Townhouse Affair, Inc.—The Original Townhouse Caterer. Exquisite food in beautiful upper Eastside environments. Kindly call 427-7227.

Party Helpers—Omelettes, Cocktails, Bar Mitzvahs, weddings. Bartenders 877-4013

Pianist Kathleen Penn-Walsh—Solo or with Americas top musicians. 247-7244.

Magnificent Locations—Superb catering. Corporate/Personal. Sergei's 243-4136

"Parties A La Cart"—Canopied Cart. and Buffet Catering. Hors D'Oeuvres, Fun-foods, Dinners. Home/Office/Outdoor menus: 212-599-2290; 201-568-7611.

A Shared Feast—Custom designed affairs. Private & corporate 242-3234

Manhattan's Most Unique Catering Concept, MOTOR YACHT CABARET, offers elegant food & impeccable service on catered parties afloat, April through Dec. Spectacular views of Manhattan. Groups up to 250 in heated/air conditioned comfort. (212) 929-3585. A Perfect Setting For Special Events.

Renown Midtown Restaurant—Available Saturday, Sunday for private parties, weddings, other special occasions. Information, Call Mr. O'Brian 682-0310.

Hedy Cuisine Inc—For a personalized culinary event. Private/Corporate catering. 285-2048.

PARTY SERVICES

Gala Yacht Parties... (212) 639-1769—Festive All Weather Motor Yachts. Your Catering Or Ours.

RESTAURANTS

An Occasion To Remember—The gracious service and warm townhouse setting of our private dining rooms, overlooking The U.N. Fountains, will make your next party a truly memorable experience, whether an intimate party for 10 or a banquet for 150. La Bibliotheque, 341 East 43rd Street. Call our Banquet Manager, 661-5757.

GUIDE SERVICES

The Apple's Core—Touring Adventures. Give us your guests, we'll show them New York. 212-988-4983.

AUTOMOBILES

Stay In Love—With your MERCEDES, BMW, AUDI, or PORSCHE. So many owners in Manhattan who thought they couldn't find exceptional service for their car - have now found us. You can too, by calling EXOTIC CAR EMPORIUM. We honor all extended warranty programs. 212-807-0899. 635 W. 23rd St.

Mercedes - Benz—Lease Or Purchase A New Or Previously Owned Mercedes -Benz. All Models. Fast Delivery. Call Steven Ferenc (212) 258-5100.

CAR RENTALS

Gateway Ford Is Introducing—Unlimited mileage for weekend rentals. Ski packages available, too. 296-7222

\$7.95/Day—Daily/ Weekly/ Monthly/ Yearly Rentals plus new car leasing. Easy pick-up arrangements. Compacts to Cadillacs and Vans. Be Smart - rent from DART. 212-965-3001.

LICENSED MOVERS

Van Gogh Movers—All our men have concave backs and a highly developed sense of aesthetics. No. 895, 146 Wooster Street, NYC. CA 6-0500.

West Side Movers—Courteous, Professional Service at Reasonable Rates. Fine Arts, Antiques, California/ Florida Specialists. 212-874-3800. No. 670; No. 765437. 644 Amsterdam (91-92 Sts), NYC.

Star Trek/North American Van Lines Agent. Local - National - International. California - Florida - Philadelphia. Expert Packing - Storage. Free Est. D.O.T. 1645 425 W. 13th St., NYC 929-5252

Hud Movers—3 Men / Large Truck \$36 / Hour. 461-0428.9. No.281, 264 10th Avenue, NYC 10001.

40% Off Moving Supplies—BIG APPLE MOVING AND STORAGE No.1839. 132 St.Marks Pl. NYC 505-1861 We're great movers too!

Modique Inc. (The Dependable Mover)—Serving New Yorkers since 1948. Household, commercial, fine Art & Antiques. Weekend services. No. 1053, 325 West 16th Street, NYC 929-5560.

Established 1895—Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., ORegon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. L.C.C. No.106384. Binding Estimates.

Quality Svce—Low Rates, METRO MOVERS 477-1337. N.1711 219 Bowery

LICENSED MOVERS

Van Gogh Movers—Careful, responsible, courteous. Call for free estimate. CA 6-0500. No.895,126 Wooster St. NYC

Stop by The Moving Store,—for all your moving supplies. Dollies - Wardrobes - Dishpans - Picture-Book Boxes - Moving Pads. 644 Amsterdam (91st-92nd Streets), NYC. WEST SIDE MOVERS, 212-874-3800.No.670; No.765437.

The Padded Wagon—Fine arts, household, commercial. Agent Global Van Lines. Individual fireproof storage vaults. No. 709, No. 765387, 108 West 107th Street, Manhattan, 222-4880.

The Box Office—Moving Supplies. 426 E. 91st St. Brownstone Bros. Moving And Storage. No. 1665. 722-2881.

Moving?—You'll love our low rates. S & D QUICK MOVERS, No.399, 91 East 2nd, NYC. 228-1900.

Wheaton Van Lines Inc.—Long Distance Movers with the Good House-keeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. 431-5450. ICC No.MC87113.

Graduate Moving—We're Dependable, Reasonable, Professional. Local, Long. D.O.T. No.1706, 420 W. 119, 974-6646.

LIMOUSINE SERVICES

Alden—Has Your Dream Limousine. Rolls Royce/Mercedes. 252-1117

Robert's Big Apple—Limousines/ Stretches, Always available. \$30/hour. Credit Cards accepted. 212-843-5299.

American Coach Limousine Service Ltd—Commitment, service, luxury. Sensible rates. 212-761-3030.

Rainbow Limousine Service—Elegance for every occasion. \$20/hour. 201-864-1606.

Limousines By Ronald—Cadillac Limousine. \$25/hr. Trip rates. 934-4101.

Parkridge Limos/Stretches Always available. \$30/hour. Credit cards 331-5070

Imperial Limousines Ltd—Stretch Cadillacs. Personal svce. Bar and stereo. Color TV, VHS. 24 hrs. 376-7708

Aallcar Limousine Service—Has New Cadillacs. \$22 Per Hour. (212) 746-1701.

Gotham Limousines/Sedans to JFK \$25; LGA\$18; Newark\$30; Theatre(ve)\$45; Hourly\$18; Corp accts invited 772-1610

Chauffeured Rolls Royce Limousines A/C w/ bars. Fantastic rates. 746-1701

MERCHANDISE

SAVE UP TO 60% TYPEWRITERS
FACTORY DIRECT-BRAND NAMES
We sell only new low-priced typewriters—SMITH-CORONA, OLIVETTI, OLIVETTI, BROTHER, ROYAL, etc. Full warranty. Packed in sealed cartons. Most orders shipped in 48 hours to your home.
AMERICAN INTERNATIONAL TYPEWRITER COMPANY
146 Alexander Rd., Princeton, NJ 08540 (twp. 00)
(609) 452-7500 FREE CATALOG

FEB. FUR SALE

HARRY KIRSHNER & SON

307 7th Ave., New York CH 3-4847
(Between 27th & 28th Sts.)
Mon-Fri 8:30AM-6:00PM—Sat 10AM-5PM

Kabyl Berber Rug—6' by 8' - New - Shades of bone. \$375. Call Suzanne, days. 880-0852.

YOU DESERVE THE BEST

At Manufacturer's Prices
HARRY I. KUSHNER FURS
ESTABLISHED 1926
305 7th Ave. NYC, 11th floor
Open 7 Days. Call For Appointment
255-5140

MUSICAL INSTRUMENTS

Collectors Records—All types, new and used. Musical instruments and accessories. We buy/sell/trade. Interesting Records. 10% discount with ad. 220 West 23rd St. (adjacent to Chelsea Hotel) 675-4993.

PERSONAL IMPROVEMENT

Long Island Gentlemen—Professional 1 hour massage. Expert masseuses. Showers. Privacy. Monday to Saturday. 10am-8pm. By appointment. 516-796-0700; 516-796-4545. Women Welcome. License number 2425.

New Attitude—Swedish massage. Private, Parking. Queens. 507-7002.

Massage - Nassau County—Masseuses & Masseurs. Open 7 Days. North Shore Massage Clinic. 516-484-1651(2).

A Touch of Distinction—Swedish massage, exclusive and private, by appointment. 212-957-8401.

Massage - Queens—On Queens Boulevard. Sauna, Shower. 212-335-1252.

Betty Studio—Swedish Massage, Hot Bath. Hotel/Residential Svc. 245-1884.

Weight Loss Guaranteed—Up to 10/20 pounds/ week. Easily, Quickly. True Fasting. Expert Supervision. Educational Program. Successful follow-up regime. Twenty years in operation. Medically accepted. PAWLING HEALTH MANOR, Box 401, Hyde Park, No.2, N.Y. 12538. 914-889-4141.

Aura 2000—Stimulating massage at its best. More information 944-1223.

Lose 10-20 Lbs—One week at the gracious RUSSELL HOUSE, 415 William St., Key West, Fla, 33040. 305-294-8787.

Overweight?—Tried Everything? Try Thin Forever®Free consl. 867-3466

Parisienne Massage Salon—A touch of class near Central Park South. Hotel services avail. 10 a.m.-11 p.m. 397-5875

Come To Camelot—Visit our brand new salon and forget all your cares and worries with a luxury massage, attends, baths. Total privacy. Total relaxation. Hotel and residential service available. 212-307-7996.

Swedish Massage—Midtown. Private. Come in and be pampered. 689-0165.

Hypnosis - Change Habits!—Weight, Smoking, Relaxation, Self-Hypnosis! SUZANNE WASSER, M.A., 348-1922.

Japanese Health Club—307-0666. Massage, sauna, steam bath, immaculate.

Wall Street!—The Market is volatile! Stabilize Yourself. Total discretion assured. Guaranteed Recovery. Massage. By appointment only. 608-0850.

Park Ave. Pamper Yourself With superb Massage by delightful attendants. Sauna also available. Hotel Service 308-2572

Add Some Erotic—Pleasure to your life. Hula with a lovely lady. 10am-1am. 7 days. 212-535-3286.

A Winning Combination—For Busy Tense Executives! Bath and Massage. Discreet! Treatment Fit for King. 582-3161; residential 222-7195.

WEIGHT LOSS GUARANTEED

Fasting, famous Traylor method 15% discount for FASTERS
Special Diets, FREE MESSAGES
Golf...Tennis...Lovely pool
SETON INN SPA
Wooded trails, limited to 40 guests
Lakewood Golf Course, New Jersey
(212)WO2-4360 (201)363-7733

Male Sex Therapy—Clinical hypnosis. Male - female sex therapists. 683-1194.

Lose Weight—6,000 have. Written guarantee. Midtown. NY Center For Hypnosis. 288-3832

Sensuous Women—Of every description waiting to please you by phone. Tell us your fantasy - we'll explore it together. Pandora's Box. 212-679-0540.

Overweight? Don't Start Another Diet Check with a professional weight therapist. Control your emotional eating permanently. Free consultation 308-5891

A Cordial Invitation To A Massage—Hotel/Residential.245-3791. Anytime!

Hypnosis! Self-Hypnosis!—Weight, Smoking, Memory! Sex Problems. PL5-4363

Body Work by Massage Professional—ANGELO Midtown East Side. 986-3916.

MEN-SEX THERAPY
IMPOTENCY, PREMATURE REACTIONS, LACK OF DESIRE
We Can Help! Experienced EVALUATION
Psychotherapists, Supervised FEE...
Surrogate Program, Success
Where Others Have Failed.
(212) 686-3801, 11:00 to 7:30 Daily; 10 to 4 Sat.
Eastside Midtown Location
Complete Medical Supervision

NY Health Racquet—Club. Private party must sell year membership. Save \$200. 516-829-8694.

Luv saver Hotline—Fantasies explored. Instant advice. No subject taboo 246-0331

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by qualified Psychotherapist. 946-8484.

Weight Loss For Emotional Eaters—No charge for first consultation. Excellent satisfied client recommendations. Call Richard Rennie, Counselor. 683-7974

Man Of Every—Type, eager to turn you on by phone. Every fantasy satisfied - no fantasy too taboo for the men at Dickdaphone. 212-685-3476.

Relieve Stress—Renew yourself with a fine professional therapeutic body treatment. Ms. Marcus 787-8877. Relocated to Manhattan. Open seven days.

Massage Fit For A King—Oriental, European, Masseuses. 751-4786.

Le Charme—Enjoy Swedish/Shiatsu massage. Hotel/Residential. Midtown. Masseuse Masseur. 371-2713; 421-4567

Swedish, Shiatsu Massage—Saunas, Showers, Mari's Midtown Studio, Hotels/ Residential Service 661-6236.

HEALTH/BEAUTY SVCS

A New Method Of Hair Removal—IB Probe. Recommended by physicians & beauty editors. 40 W. 57 St. 582-5338.

Beyond Fashion Inc—For personal color analysis. 212-807-6981.

IB Probe Electrolysis—Lenore Vallery, recommended by 19 Beauty Editors. Established 15 years \$37 hourly. 119 W. 57th, 757-6585.

Allana of New York, Electrologists—Specializing exclusively in the Insulated Bulbous Probe method for permanent results with comfortable treatments. Free consultation. \$50 per hour. Our operators are: Lana, Alice, Karen, Lise Anne, Joan, Susan, and Isabella. 980-0216. 527 Madison Ave At 54th.

20% Off—Full leg waxing including bikini - \$25. Call (212) 582-5338.

Gentlemen's Pampering—Swedish massage. Hair design. Barbara 741-0771

ACE NAILS
Nail Tips \$30. Sculptured Nails \$19
Manicure \$4. Pedicure \$9
Refills. Wrap, Waxing, Individual Eyelashes
CALL 244-0417
150 W 34 St (6-7 Aves) 2nd Fl
M-F 9:30-8:30 Sat 9:30-7:30

PETS

Cat Sitting in Your Manhattan Home CATCARE, W: 947-6190; E: 838-2996.

Love your dog—this Valentine's buy Flashy, flashing, red lights leather collar. Real class. \$14.95, \$1.50 & tax. 684-0795.

PHOTOGRAPHY

Creative Portraits—Headshots, model portfolios, pets, children. 595-9840.

APPLIANCES

Television Appliance Bargains—New! Warranted! Call for quotes! HOME SALES ENTERPRISES 241-3272

The Working Classified

NEW YORK
(212) 880-0732

NEW YORK CLASSIFIED

RESUME SERVICES

Distinctive Resumes—Writing, editing, word processing, instant letter heads. CHELSEA RESUME SVC. 691-9208.

The Correct Image—Resume/Career Service. RITA WILLIAMS 212-953-0118.

Eye Opening Resumes—& creative job strategy. Career Planning Inst 599-0032

Career/Job Change—Resumes, Counseling, Dr. Amy Shapiro 212-420-9864.

SERVICES

House Cleaners—Home/office. Typists cleaners, bartenders, painters. WE'RE AT YOUR SERVICE 582-0057

McMaid—The Professionalized Maid Service for your cleaning & laundry. 7 days, same maid regularly. 371-5555. Corp. Acc. welcome. Fully insured.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. SPRING CLEANING, 212-765-4750. AE/MC/V

Houseboys—Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes & offices. Free brochure. LENDAHAND. 362-8200.

Call Forwarding & Our Computers—Can answer your Telephone today. THE MESSAGE CENTER 212-242-3900

Who's Minding Baby?—Baby Nurses, Babysitting, F/PT Childcare. 35 years service. AVALON REGISTRY 371-7222.

Bob Dellaconaw—Cleaning Service. The bottom line is service. 420-1775

Record and File—destruction. Reliable Shredding. 212 233-1160 or 201 352-5300.

We Write Difficult Letters For You—Cover/lover letters. Whatever. 942-6926.

Maids Unlimited—Heavy/light cleaning. Equipment available. Bonded personnel. Hourly rates. Party Help. 212-838-6282. Est. 1959. Corp. accts invited.

Housecleaners, Cooks, Party—Help. 'Cooks N Cleaners.' 212-696-5651.

European Contractors—Specialized in finest quality carpentry, drywall, tiling, plastering, painting, floors, etc. References. 877-2261.

Maid In New York—Expert cleaning for apartments - offices. Fully insured. We bring the supplies. 849-6255.

From \$5.00 a Month—Live, 24 hour answering service. Direct pick-up available. Mail svce. ACTION, 212-279-3870.

HOME/BUSINESS SVCS

Track By Jack, Inc—Track lighting specialists. Designs, Installations. Discounts. Everything stocked. 868-3330.

Anthony's Painting Co.—679-0193. Exquisite results in wallpapering & flawless painting. Free ests. Work guar.

Compulsive Perfectionists—Will paint your apartment flawlessly. Expert wall-covering. Excellent References. Reasonable Rates. 212-362-9763.

Perfection in Painting and Wallcovering—All work guaranteed. 212-646-6968.

Create Wealth—Thru comprehensive design & remodeling. Call James Young, Church St. Construction 732-4417

Custom Furniture—Quality Cabinetwork In All Materials UNDERWOOD - 966-2546

Sheetrock Construction Excellence!—DRYWALL DRYWALL (212) 966-3445.

Fine Painting—Very neat, excellent references. DENIS CLEARY, 254-5640.

Use-What-You-Have Interiors® Expert redecoration without new investment. \$125/room. (212) 628-8676.

Craftwork Renovations Interior Varpentry. Cabinets, Finish Work. 884-5176.

New York Floorman Inc—Scraping, Staining, Waxing, Decorator Colors. Work Guaranteed. 212-289-2900.

Levolor Rivas, Vertical Blinds—We'll beat any prices in the Metropolitan area. 212-745-0501.

Levolor Riviera's, Vertical Blinds—Guaranteed Lowest Prices. "4 Star Rating" THE UNDERGROUND SHOPPER. Price them around, then call: KHP INC. Established 1946. 212-238-5353.

Commercial Design And Construction Full service, architecturally trained. GTC Assoc. 212-722-4993.

A-One General Constekction—Is back! No mess or mistakes. Painting, Carpentry, Paperhanging. 212-898-4052.

Ceramic Tiles—Largest Selection NYC. Floors/Walls. Installations. 679-2559. THE QUARRY, 183 Lexington (31st)

Sanding, Refinishing Wood Floors—Since 1952. Showroom, D & D Bldg RINDER'S N.Y. FLOORING. 427-6262.

Tired of Dirty Old Floors!—Call Big Apple Professional Floor Refinishers. We stain all colors, polyurethane and refinish your floors at reasonable rates. 212-357-7774. Al Tiseo.

Professional Painting And Paperhanging—For professional people. Call Mr. ADLER Inc. 212-864-2274.

Artists & Craftsmen Co-op—Carpentry, painting, electrical work. Licensed, insured, excel refs. 249-8885, 866-0395. Seen In New York magazine 9/25/72.

N.Y. Handicraftsmen—Carpentry, electricity, small and odd jobs. 228-9744

Paperhanging Specialists—Complete prep services. All work guar. 787-1400

Levolors/Verticals - 45% Off—Free Installation. 212-776-1425.

No Time? Too Busy? DECOR TIME - SAVING SERVICE for N.Y. Sophisticates. Personal Home & Office Shopping Svc, your answer. 799-9234.

Small To Major—Custom Interior Renovations. Specialists in all areas. Free Estimates. Handyman service available. Jordan Glass. 426-4886

Can Do It—Whatever your needs, we take care of it the way you'd like it done - expertly, smoothly. Shopping, organizing, research. Call 688-0635.

R. Hans Nordstrom Design—Res./Comm'l interiors. By appt. 759-6206.

Artists & Craftsmen Co-op—Carpentry, painting, electrical work. Licensed, insured, excel refs. 249-8885, 866-0395. Seen In New York magazine 9/25/72.

50% Off Verticals/Levolors/Woods!—FREE INSTALLATION! 212-352-0999.

Redecorating?—Painting, Papering, Floor Refinishing. Rassi. 799-9190

Vertical Blinds—"Unbelievable 72 Hour Delivery!" Window Fashion Factory 435-6326.

Immediate Service—Professional Painting, paperhanging, carpentry & renovation. ALLCRAFT CUSTOM DESIGN 851-0060

TRAVEL

CELEBRITY TRAVEL
FOR
CLUB MED
RESERVATIONS

SAVE ★ \$25 ★ \$50 ★ UP TO \$100

WE'LL PAY YOUR MEMBERSHIP FEE

Good on any one week land and air package.
212-354-1600
Out of State 800-223-7820

Bicycling Burgundy, Normandy, Loire—Summer, 1983. Lucullan Travels. 402 29th St., Des Moines, Iowa 50312.

Negril, Jamaica—Airfare, 7 Nights Accommodations, 1 Week Car, \$440. AEGINA TRAVEL, 212-942-9500.

YACHTS ARE SPECIAL VERY

Specialty for the most sophisticated carefree Caribbean vacation of a lifetime

— A PRIVATE LUXURY YACHT CRUISE —
(with your own private yacht with Captain & Crew)

ALL-INCLUSIVE, 7 DAYS — \$595 TO \$1095
per person. Private Parties, 2 to 10 People

WORLD YACHT ENTERPRISES, LTD.
14 W. 55 St. N.Y.C. (212) 246-4811

VACATIONS

CLUB MED

RESERVATION & INFORMATION VACATION CENTER

Visit Our
CLUB MED VIDEO THEATER
See Video Tapes On Most Clubs
3 EAST 54 STREET, N.Y.C.

• 90 Villages Worldwide •
Caribbean, Mexico, Bahama, Tahiti
Ski Colorado, Europe, Brazil, Africa
N.Y. N.J. CONN. (212) 750-1670
OTHER STATES 1(800) 528-3100
3 Million Satisfied Members
• RESERVE WINTER SPACE NOW •

LOVE SCUBA
LOVE SNORKELING

Visit the Club Med Sea-Quarium. Bring the family to 3 E. 54th st., NYC. See the largest private saltwater aquariums, stocked with exotic fish from the 7 seas.

Harbor Island Spa, Miami, Florida—Call for free color brochure and ask about early March reservations. 1-800-327-7510.

STORAGE

Edison MINI STORAGE

Clip for \$10 DISCOUNT for new tenants!

Self-service private rooms; personal and business sizes.

757-4700 Convenient Manhattan Locations.

TRUCKERS

Little Van - Trucking Man—Trucks you carefully. Reasonably. 212-580-7608.

My Sons, The Truckers?—4th Year of business. A chair to a house. Courteous, efficient, friendly. Free est. 212-929-6350.

Light Panel Truck—Trucking, pickups/delivery. 679-6423 anytime

Bill's E-Z Trucking—Reliable and efficient For Estimates. 212-691-7772

Men With Van—Anywhere, anytime, low rates, reliable. 539-9345.

WANTED

Sell Us Your Furs
Highest prices paid.
We buy, sell & trade fine used furs

NEW YORKER FUR THRIFT SHOP
822 Third Ave. (50th St.), NYC
(212) 355-5090

Moon Mist: Springbok Jigsaw, Circa 1970—Complete please. Puzzle, PO Box 1147, Fairfield, Ct. 06430.

WORKSHOPS

Vomiting/Binging/Staring/Laxative—Diuretic abuse? Hopeless, scared, alone? Noted author/therapist forming special workshop at DCS. Call 421-1220

POLLUTION CONTROL

Indoor Air Pollution?—amazing electronic space age device removes smoke, pollen, dust, bacteria and odors. Creates clean fresh country air. Models for home, office, car and commercial applications. For free info pack call 201 935-6337 or write Ross Systems Inc. Dept. NY 14, Box 353 Lyndhurst, NJ 07071.



TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—\$230.00 per inch; two consecutive ads—\$205.00 per inch per issue; three consecutive ads—\$190.00 per inch per issue; four consecutive ads, \$175.00 per inch per issue. Long term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of 1/4 inch. Extra \$10 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York magazine Classified.

PRINCETON AREA



HEATHCOTE FARM

Now available luxury first floor apartment in this converted Historic Mansion. Lovely square living room with high ceiling, and French doors to a private terrace; library or guest room with huge windows looking south and west over the exquisite grounds; new contemporary kitchen and quarry tile floor and appealing bay with stained glass and leaded windows; master bedroom, 16 x 19; full tile bath. Three fireplaces. Intercom, individual central air and gas heat with electronic thermostat.

Three other apartments will be ready soon. There will be only four units in all to share five acres of rolling lawns, formal gardens, swimming pool, etc. So conveniently located within walking distance to the Village of Kingston, New York buses, and only three miles from Princeton and a few minutes to New York City rail commuting.

Call for Brochure and Appointment to Inspect
Stewardson-Dougherty Realtors
366 Nassau Street, Princeton, New Jersey 08540
Tel: (609) 921-7784

EXCLUSIVE 1844 TOWNHOUSE

Situated in the "Cherry Lane Section" of Greenwich Village on a private interior corner, away from the hustle bustle of city living. All five apartments are recently renovated floor thru's, with wide plank floors, wood burning fireplaces, brick walls, eat in kitchens, and energy efficient interior storm windows. Present tenants have short term leases. Ideal for your home, business or investment. **CURRENT INCOME \$54,600.00** A unique opportunity at \$600,000.00

For Prospective write NYM BOX 1624



Neat Retreat

Tall living-dining room with fireplace. Open counter kitchen. 3 bedrooms, 2 baths. Charming saltbox on 1 woodsy acre, minutes from village and beaches. Full basement, oil heat. All appliances. No-maintenance landscaping. Lovely at \$165,000.

TALK TO
Tina S. Fredericks Realty
East Hampton, N.Y.
516-324-4418

CONVERTED BARN

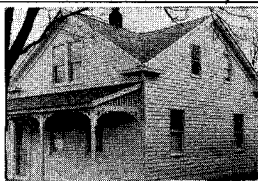
19 Surveyed acres, great views, 2 hours, NYC. 2 Trout ponds, accessible year round. \$79,900. Terms.

SULLIVAN COUNTY REALTY
Main St. Livingston Manor, NY 12758
914-439-5220 Eves: 439-5624

CPW (81st ST) THE BERESFORD SUPERB DUPLEX/VIEWS

Elegance abounds in this enormous 8 rm apt (was 9) + sunshine & park views 30 ft LR w/wbf, huge eat-in kitch; 24 ft DR, 3 masters, 2 dress rm, libr, maid's, 4 bths; thru-wall a/c + more! Maint \$1545 ... Exclusive With

BETH SATTINGER 362-4600



SAG HARBOR

1800's Charmer-3 bedrooms - 2 parlors - dining room - wide floors - light and detail \$138,500.

EXCLUSIVE
Harpoon Realty, Ltd. 516-725-2252

**They're all coming
to see
the condominium
on the park.**



artist's
rendering

The people who missed Soho. Who waited too long for Columbus Avenue. Who thought they'd never see a Manhattan opportunity this good again.

They're coming to see the spectacular skyline views overlooking the park.

The neighborhood restaurants New York Magazine raves about.

The convenient location between midtown and Wall Street.

But most of all, they're coming to see extraordinary, contemporary apartments, with the extras they want most, priced from \$115,000.

They know what it means to be at the right place, at the right time. Do you?

The condominium on the park is open now, at 5 East 22nd Street. Call (212) 475-2537.



MADISON GREEN

The Condominium On The Park

Sponsor: Madison Green Corp., a company established by the Principals of Rose Associates.

Exclusive Sales Agents: The Marketing Directors, Inc. The complete offering terms are in an Offering Plan available from Sponsor, NY #CD82-076.

Town and Country Properties

(212) 880-0732



NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 467

BY MARY ANN MADDEN

If Pia Zadora married David Douglas Duncan, her name would be PIA ZADORA DUNCAN.

If Kaye Ballard married Georges Seurat, then Wally Schirra, her name would be KAYE SEURAT SCHIRRA.

If Ida Lupino married Dan Rather, Orson Bean briefly, then Frank Lloyd Wright, U Thant, Orson Bean again briefly, Senator Percy, then Bucky Dent, her name would be ...

Above, the wedding game. Competitors are invited to supply one such example, using familiar names of past, present, or fiction.

Results of Competition 464, in which you were asked to complete the following short story, one paragraph, sustaining its mood or not: Alice Foster would turn 40 that year, and depression had begun to show itself a little, like dark roots. She had taken up with a younger man, and this made her insecure. For Alice had always been the young one in her family. In her family of friends. So this, this business of not being the young one, made a difference. ¶She turned a mirror inward upon herself. Reflected there, reassuringly, was the thing she expected. She was the fairest in the land. See?, the mirror said, you are independent—you have humor and style and everyone has always known that Alice is fun to be with. ¶The young man, John was his name, remarked that he could see that she'd had no trouble getting (his word, "getting") men in the past. The implication, of course, being that she was now, well, older. Older. Old. So Alice looked in her looking glass. And there she saw something of the truth in his words. Slowly her behavior changed to fit this perception. She worried about how she looked, what she wore. She studied young women—girls—and envied them. Alice, who had never thought to envy something tangible, saw suddenly that youth was the ultimate tangible thing, and she envied it. ¶Alice cried easily. She went out less often. She talked of suicide with a casual arrogance finally neither casual nor arrogant. John left, going his way, trying not to damage her. But after that, for quite a while after that ...

Report: Talk about depressing. Endless streams of sustained mood, i.e., overripe prose about a self-absorbed woman with rotten values, generally ending with: "as the empty vial fell from her lifeless fingers, she drifted off to that place where she would be forever young." We also heard more of Alice in, around, and through the looking glass. And earnest conclusions from the Fanny Skeffington Snap-Out-of-It School of Writing. Favorite endings included: 1. suicide; 2. diet and/or aerobics, jogging; 3. Oil of Olay; 4. winning the Publishers Clearing House sweepstakes; 5. cosmetic surgery; 6. older

man or very much older man; 7. sex change; 8. getting busy with good works, thus; 9. forgetting oneself; 10. finding God, Buddha, Hare Krishna, roller disco; 11. winning the *New York Magazine* Competition; 12. reconciliation with the aging John; 13. feminism, where it is discovered that not even younger women are the enemy; 14. thinking about "getting" (her word) older still; 15. singles bars; 16. winning the lottery; 17. homes for the aged (where good old Alice will be the young one).

Special thanks to the many from Boca Raton (an assignment?) and to Thelma Albenberg, Milwaukee, Wis., for her kind reply.

First Prizes of two-year subscriptions to "New York" to:

... Alice would not put creamed spinach in her hair or jump up and down and act like a chicken.

Warren Etheridge, N.Y.C.

... Alice Foster remained 40, which, after all, is less depressing than 41.

Robert McLain, N.Y.C.

... she avoided looking into her looking glass. For when she did, it was as if the silvered backing was wearing through, flaking away. The mirror, too, it seemed, had aged. And Alice saw that her reflection was no longer whole, but fragmented and incomplete. It frightened her, especially the places—were they getting larger?—where she could see nothing, nothing at all.

Suzie Friedman, Chapel Hill, N.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

... for a very long time after that she got, well, old. Older. Old. Very old.

Pearl S. Wormhoudt, Oskaloosa, Iowa

also prizes to: Sylvia B. Jacobs, Old Lyme, Conn.;

Jeffrey Sagotsky, North Brunswick, N.J.

... she felt sad. Until one day, when she least expected it, a handsome prince came riding by. In one gallant gesture, he scooped her up and carried her away to his kingdom, where they lived happily ever after. The End.

A. Blackwell, Moline, Ill.

sp. mention: Evelyn Powers, N.Y.C.

And Honorable Mention to:

... she forsook all human companionship. Then, one day, Alice watched *The 700 Club* on television. She called one of the counselors, and today Alice looks forward to a happy life and a joyous eternity. Call *The 700 Club* today.

Tom Drake, Lewiston, Idaho

... for quite a long time after that, no one saw her. People whispered, "Maybe she's dead."

Christopher Beck, Waldorf, N.J.

... he had dreams about her. The way she used to be, laughing and playful. He would wake with the image of her older younger self lingering in his mind, gently, and always promising himself he'd call her. And he always broke the promise. Still, he was really bummed out when he saw her name in the obituaries, the victim of some back-alley plastic surgeon. Ah, he thought, the irony (her word, "irony") of it. Poor Alice, done in by her vanity, never to see the middle age she had so feared. And at the funeral, everyone remarked how young she looked.

Deborah Vlcek, Yakima, Wash.

... she took to wearing argyle knee socks and Bass Weejuns and pulling her hair back, tying it with colorful yarn ribbons to suit her moods. And when she was very weary, she curled up on the window seat that overlooked the park, and, while she twisted her hair with one hand, with the other she played with a green alligator oven mitt and then reread *The Wind in the Willows*, one chapter at a time.

Liz Roberts, Fletcher, N.C.

... she appeared to improve. But then she met Dorian at an Albright exhibition.

Bayard Hare, N.Y.C.

... she noticed only rain, gray rain outside her bedroom window. To touch the rain, she opened the window, whereupon the water changed to sparkling blue mirrors of ice. Suspended among the ice crystals was a dress the color of flames. She put on the dress and stepped through the window to look at herself in the blue mirrors.

C. LeMay, Kenosha, Wis.

... she began to lie about her age.

Joyce Segal, Teaneck, N.J.

... she tried to think of the appropriate Christmas present for John. She knew he had a pocket watch he cherished. Possessing no money, she sold her long gray hair to a wigmaker and bought John a watch chain. She hurried to his apartment to give it to

AE, CB, DC,
MC, V.

VILLA MOSCONI
69 Mac Dougal Street
(bet. Bleecker & Houston Streets)
Greenwich Village
res. 673-0390

Atlantic City's Great Seafood Experience!



We hate to brag but...

Lauding food columnists have been raving about us since the day we opened. Why not find out for yourself.

Uncle Tai's

1059 3rd. Avenue (bet. 62nd & 63rd Sts.)
RESERVATIONS: (212) 838-0850

Try... **Mitali** 334 E.6th St.
bet. 1st & 2nd Ave.
res. 533-2508

EXOTIC INDIAN CUISINE • COCKTAILS
7 Days 4PM-Midnight Fri, Sat, Sun, 12-12 Credit Cards

You haven't been around
if you haven't heard of
Jimmy Weston's
Lunch • Cocktails • Dinner • Late Supper
131 East 54th St. • Res: 838-8384



Shezan 

Tel. 371-1414

Old Ha...
In The Village

Major Credit Cards
255-3699

Food Wine Spirits Music
994 First Avenue, (54th & 55th Streets)
New York City 212-888-0018
 We accept major credit cards

We accept major credit cards



**EASTERN EUROPEAN
HOME COOKING**
Stuffed Cabbage
Pierogis -Blintzes
Home Made Chai
Bread

The Ukrainian RESTAURANT & CATERERS
140 2nd Ave. (8th & 9th Sts.) 533-6765

(212) 861 5635

Major
Credit
Cards



Sushi Counter

Japanese Cuisine

SHABU-SHABU 70

314 E 70 St (Off 2nd Ave)

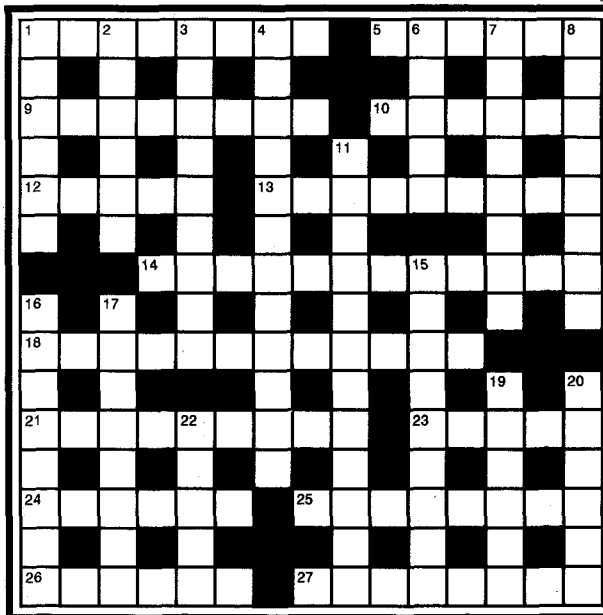
Open 7 days a week

Dinner 5:30 11:30

Sat. & Sun. 5 - 11 30

'SUNDAY TIMES' OF LONDON CROSSWORD

- Across**
- 1 Chair led into ceremonial use. (8)
 5 Thrash our film star. (6)
 9 Aversion to test said to be tricky. (8)
 10 Carriage made for rural areas to the French. (6)
 12 This borough is in Leicestershire lake! (5)
 13 Sticking to one kind of dance here. (9)
 14 An Anglo-French warlike creature nearly out of action? (4, 2, 6)
 18 Before getting opinion, here's the omen. (12)
 21 Gets back, and for ever tries to be different. (9)
 23 Stop a huge combination. (5)
 24 Fast entry in plant. (6)
 25 Homer apt to get upset by this figure of speech. (8)
 26 Following fast time? (6)
 27 Book of church music—why, it's apparently for an old instrument. (8)



- Down**
- 1 Go into this to have an informal conference. (6)
 2 Secure in delivery. (6)
 3 Many a blasphemous expression not all find abhorrent. (9)
 4 Passing through, I have seemed to have no object. (12)
 6 The other Robin of Sherwood. (5)
 7 Nobs sold out, like ancient pretenders! (3, 5)
 8 Impediment gets in the way of the game. (8)
 11 Ships wrecked there, with captains standing by. (5-7)
 15 A vain fool may be useless. (2, 2, 5)
 16 Set a value on a quiet expression of admiration. (8)
 17 They come out at night, but stay in for meals. (8)
 19 Soft pulpy mass that is nevertheless iron! (6)
 20 Gullible when thus eyed? How heavenly! (6)
 22 Topic of interest in magazine perhaps. (5)

© 1983, Times Newspapers, Ltd., London.

'FIRST COMES LOVE': 'CUE' CROSSWORD / By Maura B. Jacobson

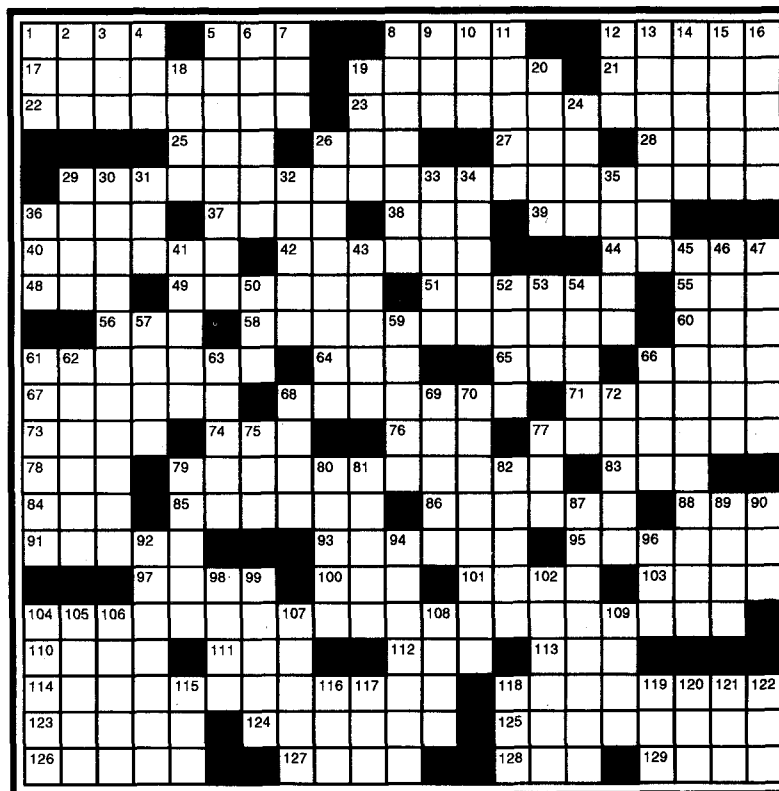
- Across**
- 1 As promised in the title
 5 Inclined (to)
 8 Certain constrictors
 12 Rudimentary seed
 17 In a joyful way
 19 Scoops
 21 Tootled
 22 "Love ____"
 23 "Love's ____"
 25 Pewter component
 26 Hill, in Israel
 27 Osprey's relative
 28 Netman Nastase
 29 "Love ____"
 36 Mayor Byrne
 37 Terminator's partner, at law
 38 Grenoble goose
 39 N. Car. campus
 40 Admit to the clergy
 42 Philippine tree
 44 "____ World Turns"
 48 Columbia, in a song
 49 Isis's vis-à-vis
 51 "Rock ____"
 55 Put the whammy on
 56 Self: prefix
 58 "Love's ____"
 60 Kennel sound
 61 "Love ____"
 64 Film of 1967
 65 Fuss
 66 Lick ____ promise
 67 Vocalist Julius
 68 Misleads
 71 Irish rotgut
 73 Greek nicknames
 74 "____ Love Boat"
 76 Mae West character
 77 "Love ____"
 78 By way of
 79 "Love ____"
 83 Brain scan, for short
 84 Action suffix
 85 Eskimo parka
 86 Sec. of State, 1877
 88 Park Chung of Korea
 91 Intermediary
 93 Ode stylist
 95 Jacob's eldest son
 97 Words to Brutus
 100 After nectar or Alp
 101 "... owed by so many ____ few"

- 103 Parliament peer
 104 "Love ____"
 110 Caledonian
 111 Deighton or Dawson
 112 Playwright Mosel
 113 Batter's credit: abbr.
 114 "Love ____"
 118 "Love ____"
 123 Praying figure
 124 Hornswogglers
 125 Where the timber ends
 126 To the point
 127 TV and chess

- 128 But: Lat.
 129 Last, too
- Down**
- 1 Moon buggy
 2 Barcelona bravo
 3 Dyer's need
 4 Before automne
 5 "Tatler" essayist, and family
 6 Oodles
 7 Norse god of war
 8 Party decor
 9 Like a TV couple
 10 Hirt and Jolson

- 11 Plied the needle
 12 Decide for
 13 Hallucinations
 14 Samoan island
 15 Bolshevism founder
 16 Sidled
 18 Grafted, in heraldry
 19 Film pioneer
 20 Koussevitzky
 24 Chemical compound
 26 Dire
 29 Former filly
 30 "Love ____"
 31 A Mauna

- 32 "Do I ____ Waltz?"
 33 Hardship
 34 Riffles, with "through"
 35 Friars Club event
 36 Run for health
 41 Tiny bits
 43 Not ____ (nobody)
 45 "Love ____"
 46 Rink Olympian
 47 Opposite of shrink
 50 Island: Fr.
 52 Rueful exclamation
 53 Deity
 54 "____ Fables" (var.)
 57 G.I.'s' canteens
 59 Palate part
 61 "Prisoner of Zenda" lady
 62 Using a paddle
 63 Become tardy
 66 Asian tamarisk
 68 Earl ____ Biggers (Chan's creator)
 69 Plunged headfirst
 70 Heightened
 72 Corpulent
 75 Word with bally or boo
 77 Comparative ending
 79 Dull finish
 80 Rabbit fur
 81 Barely making out
 82 Hassan's realm, on a French map
 87 Up against it
 89 Macabre
 90 Lineman
 92 Isaac and Wayne
 94 Seine users
 96 Final: abbr.
 98 Weblike tissue
 99 Turn topsy-turvy
 102 "What is ____ as a day in June?"
 104 "____ an arrow..."
 105 Cross home plate
 106 Sub detector
 107 River of Pakistan
 108 Hollywood censor
 109 Victory goddess
 115 Numbered rd.
 116 Not closed: poetic
 117 Put chips down
 118 Lbs. or ozs.
 119 Angled annex
 120 53 Down, in Milan
 121 New design: abbr.
 122 Maiden-named



Since 1715.
One of the world's more
civilized pleasures.



To send a gift of Martell in the U.S., call 800.528.6148.
Imported by The Jos. Garneau Co., N.Y., N.Y. © 1981.



Marlboro

© Philip Morris Inc. 1983

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Dec '81